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CATALOGUE

OF

EARLY GERMAN AND FLEMISH WOODCUTS

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OF

EARLY GERMAN AND FLEMISH WOODCUTS

PRESERVED IN THE

DEPARTMENT OF PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM

BY

CAMPBELL DODGSON, M.A.,

ASSISTANT IN THE DEPARTMENT OF PRINTS AND DRAWINGS

VOL. I

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PREFACE.

THE following volume, compiled by Mr. Campbell Dodgson, is the first of a systematic catalogue of the collection of early German, Dutch, and Flemish woodcuts preserved in the Department of Prints and Drawings at the British Museum. Throughout the age of the Renaissance and Reformation, the craft of the wood-engraver took a place only second to that of the letterpress printer as an instrument of popular culture in Europe; and its products were far more numerous and important in German lands than in any others. The British Museum collection is very rich in all this class of work, standing perhaps second only, in the combination of quantity with quality, to that of the Museum at Berlin. Much of its excellence is due to the recent benefaction of Mr. William Mitchell, who in 1895 presented to the Trustees a series of some twelve hundred choice proof and other woodcuts, chiefly by Dürer and his contemporaries, which it had been for more than twenty years his chief occupation to collect. The prints presented by Mr. Mitchell have now been incorporated with the general collection, and will be found described in their places in the following catalogue: a separate list of them will be added at the end of the work.

The period to be covered by the present catalogue includes the whole activity of the various schools of wood-engraving in Germany and the Low Countries, from the dawn of the art at some undetermined date about 1400 to its temporary extinction about 1630–1640. In the XVI century, as is well known, to supply drawings for the wood-engraver came to be an important part of the industry of some of the most famous painters, including Dürer at Nuremberg, Burgkmair at Augsburg, Cranach at Wittenberg, Hans Baldung at Nuremberg, Strassburg, and Freiburg, Holbein at Basle, H. S. Beham at Nuremberg and Frankfort, Lucas van Leyden at Leyden, Jacob Cornelisz at Amsterdam, etc.

Several of these masters, besides painting pictures and making drawings for the woodcutter to engrave, also practised with their own hands a different kind of engraving, viz., engraving on copper, or line-engraving as it is called, and put some of their finest inventions on the market in this form. In books of reference it has been the custom to catalogue the line-engravings of any such master first, and following these the woodcuts done from his drawings. The plan of the present catalogue is to leave line-engraving out of count altogether, and to deal with wood-engraving exclusively. The reasons for the separation are that the two crafts are in their technical methods not only distinct but contrasted, and though the same master sometimes expressed himself by means of both, yet each has a quite separate origin and history. Wood-engraving sprang from the crafts of the pattern-block and the playing-card printer; line-engraving from those of the goldsmith and metal-chaser; the history of wood-engraving is intimately bound up with that of book-printing and book-illustration, that of line-engraving during its best days is not so bound up at all. Accordingly in the Museum collection woodcuts are arranged, or are in course of arrangement, for the use of students in a separate and independent series; and it is right that the catalogue should follow the practical order of the collections.[1]

It is intended that the work shall be complete in three volumes, having their contents in the following order:—

Part I.—German, Dutch, and Flemish woodcuts down to 1500.

Part II.—German woodcuts, 1501–1550.

Part III.—German woodcuts, 1551–*c.* 1630.

Part IV.—Dutch and Flemish woodcuts, 1501–1630.

Part V.—Portraits and Historical Prints by unknown masters, 1501-1630.

Part VI.—Illustrated Books.

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[1] All engraving is a kind of ridge and furrow work; and the essential difference between the two kinds of course is that in wood-engraving it is the ridges, or parts left in relief, that take the ink and mark the paper, and in line-engraving the furrows, or incised lines. It is true that in the early days of the art the cutter of relief blocks occasionally used for his purpose soft metal instead of wood. Prints taken from such blocks rank for purposes of classification with woodcuts, and are included in the present catalogue (*see* below, Introduction, pp. 3, 29–32).

Of these Part II, dealing with the German woodcuts of the first half of the XVI century, will be the most important both numerically and artistically, and will include eight divisions, viz. (A) School of Nuremberg; (B) School of Augsburg; (C) Schools of Bavaria, Wurtemberg, Austria, and Poland; (D) Saxon and North German Schools; (E) Swiss School; (F) Schools of the Upper and Middle Rhine; (G) School of Cologne; (H) Anonymous cuts of unknown origin. The present volume includes Part I (XV century woodcuts without distinction of school) and Part II, Division A (School of Nuremberg down to 1550).[1] It is hoped that the remaining divisions of Part II may be completed in a second volume.

Most of the cuts forming the subject of Part I have already been carefully described and discussed in the "Catalogue of Early German and Flemish Prints in the British Museum," compiled by the late Dr. Willshire and published by the Trustees in 1879 (vol. i, dispersedly in various sections). But since that date our knowledge of the whole subject has been increased and transformed by the labours of many students, so that the work of Dr. Willshire has become in great part obsolete; it suffers, moreover, from the writer's imperfect acquaintance with continental collections. To have omitted this earliest and vitally important class of woodcuts from our present scheme would have been fatal to its completeness; and they are accordingly here re-catalogued in the light of the latest research, and with the addition of all prints of the same class which have been acquired within the last five-and-twenty years. In a special introduction to this section, Mr. Dodgson enters fully into the various and complicated questions connected with the origin, technicalities, and early practice of the art. One division of XV century woodcut work which is of the highest interest, and concerning which a whole separate literature exists, will be found occupying a very scanty space in the following pages, namely, Blockbooks (*see* Introduction, pp. 16–20, and catalogue, Part I, Division C, pp. 209–12). The reason is that the study of these productions is held to fall rather under that of books than of that of prints (or in other words, to belong to bibliography rather than to iconography); and accordingly the main Museum collection of them is preserved in the Department of Printed Books, while the Department of Prints and Drawings contains only the few fragmentary specimens here noticed.

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[1] Two important masters might have been included under the Nuremberg section but are purposely omitted from it, viz. Hans Schäufelein, who will be classed in the Augsburg group inasmuch as the bulk of his work was produced there, though his early illustrations appeared at Nuremberg and were strongly influenced by Dürer; and Hans Baldung, whose Nuremberg period was brief and who will be more at home in the division of the Upper Rhine.

The principles of arrangement adopted in the present catalogue are for various reasons not entirely uniform or simple, and need some words of explanation. The whole of the primitive XV century prints catalogued in Part I are arranged in order of subject, for the reasons that, being almost without exception anonymous, they cannot be assigned to individual masters, and that further the majority of them, being without certain evidences either of date or place of origin, cannot be accurately grouped on principles either chronological or geographical.[1] In Part II, on the other hand, dealing with the work of known and often famous artistic personalities in the XVI century, the several masters are grouped in schools, and the woodcuts designed by each are separately described, for the most part in chronological order. This is a departure from the principle adopted in the "Peintre-Graveur" of Bartsch and nearly all subsequent books of reference, whether general or special; in which the works of each artist are habitually grouped in order not of time but of subject. But for the full understanding of any artist's talent it is necessary that his works should be studied, if possible, in the actual order and sequence of their production; and the customary arrangement by subject often brings pieces from the beginning and end of a career confusingly together, separating those which naturally belong next each other. Dürer, the most important master treated in this volume, has in many instances carefully dated his prints, and in others external evidences enable us with certainty to do so for ourselves; so that with him a chronological order becomes no less easy than desirable. In the case of artists the dates and sequence of whose work cannot be ascertained with sufficient approach to accuracy, the chronological principle is set aside and a subject order adopted instead. So it is in one or two instances where the inherent difficulties of applying the principle might perhaps have been overcome, but the existence of a good standard modern catalogue in subject order has provided a model from which it seemed a pity to depart; examples of such catalogues are Pauli's "Beham" and Andresen's "Amman."

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[1] Since the following pages passed the press, the accepted opinion that the vast majority of these prints are German has been hotly contested by M. Henri Bouchot, Director of the Department of Prints in the National Library, Paris; who in his book "Les deux cents incunables xylographiques du département des estampes" (Paris, 1903), claims Burgundy as the cradle and centre of the craft. It is too late to take the arguments of M. Bouchot into account in the present work, but it may perhaps be foreseen that among impartial students they will find a very qualified acceptance.

There are other masters, *e.g.* Springinklee, Traut, Schäufelein, Burgkmair, of whose work no even moderately good catalogue exists, so that for them Mr. Dodgson has had to depend mainly on his own researches. In such cases the chronological method is employed whenever it is possible.

From the invention of printing, and especially during the XVI century, a large proportion of the industry of the designer and engraver of woodcuts was devoted to the illustration of printed books. In the collection of the Department of Prints and Drawings, as in all other collections, are very many such illustrations cut from the volumes to which they belonged, and arranged and treated as separate prints. But the Department also contains a number of unmutilated books in which the woodcut illustrations are still in their original place and order; while the Department of Printed Books naturally contains a vast number more. Of such illustrations some are by known artists, others by unknown. Accordingly at the head of the section dealing with each artist by name will be found a list of all books in the Museum to which he has contributed illustrations; books kept in the Department of Prints and Drawings being fully described, while those in the Department of Printed Books are only briefly indicated. As to book illustrations by unknown hands, books in the Department of Prints and Drawings which contain such will be noticed in a separate division at the end of the work, while those in the Department of Printed Books (an immense number) will receive no mention.

Besides original woodcuts, the Department contains many reproductions of rare cuts belonging to foreign collections. Such reproductions (excepting those published in book form) are incorporated in the general series for purposes of study, and are briefly described in the catalogue in their proper places. But they are not numbered as forming part of the true Museum series, and an obelus (†) is prefixed to the account of each to show that it is not original.

The present volume is illustrated by fifteen reproductions of specially rare or characteristic examples, being of dimensions such that they could be brought with little or no reduction within the size of the catalogue page.

SIDNEY COLVIN.

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PART I.

GERMAN AND FLEMISH WOODCUTS OF THE XV CENTURY.

INTRODUCTION TO PART I.

I.—HISTORICAL.[1]

" Relief-cuts" a term embracing woodcuts and metal-cuts, the two classes of prints which form the subject of this catalogue.

The prints which form the subject of the present catalogue may most accurately be described as "relief-cuts." They are all impressions from blocks engraved, or rather cut, in relief, and inked on the surface. Those lines or patches which are destined to produce the impression on paper are portions of the original surface left standing on the block, while all the remainder of the surface is cut away with a knife or scooped out with a gouge. When the block, thus prepared, is covered with black or brown ink and brought into contact with a sheet of paper in the printing-press, the standing lines and patches make a black or brown impression on the paper, while the hollowed spaces, which have not been inked and do not come into contact with the paper, leave white intervals between the lines.

In line-engraving, and all intaglio processes, the black and white impression on paper is produced in precisely the opposite way. The black comes from the sunk lines in the plate, which are filled with ink, and the white from the unengraved surface of the plate, which has been wiped clean.

The term "relief-cuts" has been chosen for the sake of accuracy. The more familiar term "woodcuts" covers very nearly the whole of the ground, but not quite the whole; for at certain periods and for certain purposes, as we shall see, relief-blocks of copper or some softer metal were used instead of wood. These were engraved, in part, with different tools, but the same principle was involved, and the result produced was very similar. The German language has a convenient word, "Formschnitt," which includes both classes, the "Form" (mould or block) being either of wood or metal. The subdivisions of "Formschnitt" are "Holzschnitt" and "Metallschnitt."[2] Similarly, in English, we may use the term "relief-cuts" to include both "woodcuts" and "metal-cuts," but the second alone of these three compounds is so completely naturalised that it may be used without a word of apology. The absence of a hyphen is significant.

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[1] Throughout the first part of this Introduction I am largely indebted to the important essay by Herr W. L. Schreiber, "Darf der Holzschnitt als Vorläufer der Buchdruckerkunst betrachtet werden?" (Leipzig, 1895; reprinted from the *Centralblatt für Bibliothekswesen*, XII, 201.)

[2] The latter term, unfortunately, has been carelessly used, especially in sale catalogues, and has become ambiguous, but in its strict use it is unobjectionable.

"Woodcuts" also used in a wider sense.

We do, in fact, use "woodcuts" in a wider sense, as equivalent to "relief-cuts." We speak of the woodcuts of Holbein, for instance, without a thought of excluding those designs which were cut on metal. I may therefore, perhaps, be pardoned if, in the course of this Introduction, I sometimes speak of "woodcuts" somewhat loosely. Wherever the distinction between wood and metal becomes important it will be carefully observed.

Origin of wood-engraving.

We are not concerned with the early invention of wood-engraving in China, still less with the use of relief-blocks in early times, both in Asia and in Europe, for such purposes as stamping bricks or attaching the signatures of illiterate sovereigns to documents. It is now generally agreed that wood-engraving in Western Europe, in the modern sense—engraving on wood for the purpose of producing an impression on paper—is a development of the use of wooden blocks for printing patterns on textiles ("Zeugdruck"). A considerable number of specimens of stuffs have been preserved, in which the pattern, instead of being woven, has been printed on the finished stuff in gold or silver, in colour or in black. The practice is said to have been known in the East as early as the VI century. The dates assigned to European specimens, on the ground of the style of drawing and the character of the ornaments employed, range from the XII to the XV century. The wearing of "estampados" was forbidden in 1234 by a sumptuary law of James I of Spain. The process of printing these stuffs is described by Cennino Cennini in his "Treatise on Painting" (composed, according to the editor Milanesi, before 1437), in chapter 173, "Il modo di lavorare colla forma dipinti in panno." The printed pattern served sometimes, according to Essenwein, the first director of the Germanic Museum at Nuremberg, not merely as a decoration in itself but as a ground for embroidery. The wooden blocks on which the patterns were cut were called in Germany "Formen," the craftsmen who cut them, "Formschneider,"[1]

Printing on stuff.

---

[1] The earliest "Formschneider" recorded in documents under this name is Hans Formschneider, Nuremberg, 1397. This man, however, was himself by trade a tailor; the name is therefore derived, in all probability, from his father's craft, and used by the son as a distinguishing surname. The name "Formschneider" next occurs in 1423 and 1444 (both times at Nuremberg). At these dates it is open to doubt whether the "Form" from which the craftsman took his name would be the old pattern-block or the new sort of block for printing woodcuts in the modern sense. The name "Formschneider" was used from about that time at any rate, if not earlier, till at least the XVII century, for what we call a wood-engraver. Local terms used instead of "Formschneider," in its original sense, are "Schreiner," Nördlingen, 1428, and "Schnitzer," Ulm, 1441.

and the printers on stuff, "Drucker"[1] (in the Netherlands, "prenter").

Transition to printing on paper.

The transition from printing patterns on stuff to printing, first patterns, then pictures, on paper, would be easily made. It may have arisen, like some other inventions in the processes of engraving, from chance, or because there was a demand for paper, instead of stuff, with patterns printed on it, for decorating walls. In addition to three impressions on vellum of early date in the Benedictine Library at Melk in Lower Austria (afterwards used as book-bindings, and so preserved), impressions on paper from such purely decorative blocks are also extant (Schr. 2003-5; two of these are described in the present catalogue—*see* A 132), but these impressions at least, if not the blocks themselves, are much later than the time when the transition of which I am speaking must be supposed to have taken place—about the end of the XIV century. That is the date to which the earliest specimens of religious woodcuts, such as may be seen at Nuremberg and Munich,[2] are assigned on the ground of resemblance to pictures and miniatures of that period.[3] They are executed entirely in outline, in thick lines, with very rounded idealised forms both of body and drapery, and stooping figures with large heads and slanting eyes. The drawing of the folds of the drapery results in long loops, shaped like the eye of a needle.

Date of this transition.

Occasion of the change.

A good supply of durable paper at a moderate price would be a necessary condition of any large production of picture woodcuts. This can hardly have been available much before 1400; even after that date the German towns continued to import the better sorts of paper from Italy, though they also made their own.

Granted the material conditions for the introduction of wood-engraving, we have to look for an external cause for the innovation.

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[1] The earliest mentions of "Drucker" are in 1356, 1405–6 (relating to two persons at Nördlingen whose fathers were Drucker), and 1409. In the Netherlands we have Jan de prentere at Antwerp, 1417, who is connected by the sense of the documents relating to him with printing on stuff, not on paper (the documents were printed by L. de Burbure, *Bull. de l'Acad. de Belgique*, 2me Sér. VIII, 294; they are quoted by Lippmann, *Repert. f. K.* I, 233, and summarised by Schreiber, *Centralbl. f. Bibl.* XII, 264), and other "prenters" at Louvain, 1440, Antwerp, 1442, Bruges, 1454.

[2] *See* Ess. Taf. I–XII (the dates assigned in the text are much too early, and the range of dates assumed, 1320–1420, is much too wide), and Schm. 82, 67, 4, 19, 72, 21, 18, 10, 44, 39, 8, 30. I quote the numbers of the latter publication in the order assigned to them in the later work—W. Schmidt, "Interessante Formschnitte," Munich, 1886. These numbers cover a period of about thirty years, 1410–1440. Schm. 99 and 106 may also be mentioned as falling within the same period. Schreiber's atlas of facsimiles also contains some good specimens of this period (tome VI, pl. 2–6).

[3] Mr. W. H. James Weale ("Transactions of the Bibliographical Society," 1898, IV, 207) mentions several woodcuts which have been found in tombs at or near Bruges in 1868, and again more recently. One of these tombs, he asserts, without giving the proof, was earlier in date than 1412. I have not seen these woodcuts, and can therefore pronounce no opinion about the early date assigned to them.

It has been explained by two facts in the social life of the time, the popularity of card-playing and the popularity of pilgrimages.

1. Use of playing-cards.

The earliest authentic date for the introduction of playing-cards into any part of Germany is 1377.[1] There, as in other parts of Europe, the vice of gambling became so rife towards the close of the XIV century that cards were prohibited in many places, as at Nuremberg, 1380–1384, at Ulm, 1397, at Augsburg, 1400, 1403, and 1406. Card-playing remained illegal at Nördlingen till 1440. The earliest playing-cards, no doubt, were painted, and the people who manufactured them continued throughout the XV and XVI centuries to be called "Kartenmaler" or "Kartenmacher," never "Kartendrucker."[2] But considering the enormous popularity of cards at the end of the XIV century, and the fact recorded by Felix Fabri in his "Descriptio Sueviæ" that they were manufactured in such quantities at Ulm that they were exported "to Italy, Sicily, and the farthest isles of the sea," it is probable that a mechanical process of making them was introduced quite early. This, however, remains a mere conjecture, for there is no documentary evidence of the existence of printed playing-cards earlier than 1441, when the Signoria of Venice forbade the importation of foreign printed pictures and cards ("carte e figure stampide"). "Kartenmödel" (blocks for printing cards) were among the offerings collected about the middle of the XV century for the building of Ulm Minster. No extant woodcut playing-cards seem to be older than about 1460. Herr W. L. Schreiber believes three cards in the Öttingen-Wallerstein collection at Maihingen to be the oldest specimens.[3]

2. Habit of going on pilgrimages.

There is no doubt, however, that religious woodcuts of a much earlier date than this have been preserved in considerable quantities, for the most part owing to the accident of their having been pasted into the covers of books. These religious woodcuts were produced chiefly for distribution to pilgrims at popular shrines. The practice of going on pilgrimages was frequent in the XIV century, but received a great access of popularity at the time when Boniface IX (1389–1404) extended the granting of indulgences to other places of pilgrimage than the basilicas of Rome. Cologne and Munich were the first places in Germany to receive this privilege. Such grants were continued by succeeding Popes, and a great influx of pilgrims to the favoured sanctuaries ensued. The woodcuts given or sold to the pilgrims were of a limited range of subjects. A certain number of popular saints—Christopher, George, Jerome, Sebastian, Dorothea, Mary Magdalen, Veronica—and a few biblical subjects—the Annunciation and Nativity, the Crucifixion, and other scenes from the Passion — these formed almost the whole stock-in-trade of the convents for the first thirty or forty years of the XV century.[1] Even pictures of the Virgin hardly

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[1] B.M. Eg. MS. 2419. *See Athenæum*, Jan. 19, 1878, pp. 87–8. *Archæologia*, 1900, LVII, pp. 189, 195.

[2] Four card-makers are recorded by name at Nuremberg in the first half of the XV century, in 1433, 1438, 1441, and 1445. At Augsburg the "Kartenmaler" formed a separate guild as early as 1418. At a later date "Kartenmaler" seems to be hardly distinguishable from "Briefmaler"; at least, if the crafts remained distinct, they were often exercised by the same persons.

[3] The anecdote quoted by Schreiber about St. Bernardino of Siena, though its authenticity may not be above suspicion, is of interest as suggesting that the professional manufacture of playing-cards preceded the professional manufacture of religious cuts. The saint is said to have preached on May 5, 1423, against card-playing with such effect that his hearers burnt their cards and renounced playing. Then a card-maker asked the preacher, "How shall I earn my livelihood henceforth?" The saint took a piece of paper, drew the sacred monogram upon it, and said, "Make pictures like this."

Woodcuts distributed to pilgrims ("Helgen").

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[1] These dates are assigned only on grounds of style and by comparison with drawings in dated MSS. or with pictures. There is an entire lack of documents for this period. The actual dates which occur on woodcuts of the first half of the XV century are very few, and there are reasons in almost every case for believing that the date does not refer to the year in which the woodcut was issued, but to some historical event which it commemorates. The earliest date which occurs on a woodcut is 1384 (Schr. 1943). Here the date refers to a miracle which occurred in that year, and the woodcut is probably a century later. The next is the date 1418 on the famous, or notorious, Brussels Madonna (Schr. 1160). The genuineness of the date itself is disputed, and nobody, except the Rev. C. H. Middleton-Wake, believes that the print is older than 1460. The sharply broken folds in the drapery, characteristic of Rogier van der Weyden and the pupils or contemporaries whom he influenced, are fully developed in this woodcut. The next date is the famous 1423, accompanied by an inscription in two lines, on the Buxheim St. Christopher, late at Althorp, now in the John Rylands Library, Manchester. Mr. Cust ("The Master E. S. and the Ars Moriendi," p. 2) goes too far in calling this date "undisputed." It is true that nobody believes that the date is falsified or added subsequently, but Sotzmann (1841) and several later writers have doubted whether 1423 is the date of the production of the woodcut. It is probable that few of the critics who write about the St. Christopher have ever seen it—I am myself in that position—and till 1889 no accurate reproduction based on photography had appeared. The frontispiece to W. J. Linton's "Masters of Wood-engraving," published in 1889, is printed from a line-block by Dawson, which is presumably based upon a photograph. It differs in some important respects from the "facsimiles" previously published, the best of which is Ottley's. So good an authority as Dr. Lippmann has published a defence of the genuineness (in every sense) of the date, based on a close examination of the original and a study of its colouring (*Repert. f. Kunstw.* I, 238–240). Herr Schreiber, however (*op. cit.*, p. 251, *note* 5; "Manuel," ii, p. 56), dates the print, on the ground of style and of the presence and the manner of cutting of the inscription, after 1440. Perhaps the strongest arguments in favour of the date 1423 are the insertion of the print in the original binding of a MS. dated 1417 (this is not conclusive, but counts for something) and the difficulty of suggesting any other meaning for the date. These arguments hardly outweigh the evidence of style. The design, so far as it can be judged by a reproduction, certainly belongs to a date previous to the widespread influence of the Van Eyck school of painting, but there are indications that the change had begun. The outlines and main folds of the drapery are still rounded, but there are no eyes or loops, while there are rudiments of the hooks which succeeded them; there is also some rudimentary hatching. The work is altogether too advanced for the third decade of the century, especially in South Germany, where the influence of Flemish art penetrated more slowly than along the Rhine, and no parallel to it is to be found among the prints with rounded outlines, eye-like loops, and thick lines, which there is good reason to date about 1410–30 (*see* Schmidt, "Interessante Formschnitte," p. 8). Dr. Lippmann's argument that the method of printing is an earlier one than the use of the rubber, not a later, as Sotzmann

These woodcuts made at the monasteries.

occur at this period. These little religious pictures were called "Heiligen," or, in the Suabian dialect, "Helgen" or "Helglein." The names "Heiligenmaler" (occurring chiefly in Switzerland and Alsace) and "Heiligendrucker," for the professional manufacturers of these cuts, belong to a later date than the time of which I am speaking; we hear, for instance, of "Heiligenmaler" at Basle in 1468 and 1480, of "Heilgendrucker" at the same place in 1471 and 1475. The "heylige prenter" in the Netherlands made their appearance still later. Early in the century these cuts do not seem to have been common articles of trade made for sale by professional wood-engravers, but the work either of the monks themselves or of the lay craftsmen dependent on the monasteries. There are numerous woodcuts which bear either the name or the arms of a convent (*e.g.* A 39, 62, 63, 72, 74, in this collection); but perhaps Schr. 932, with the arms of Tegernsee (at Munich), is the only extant specimen so signed which belongs to this early period. The production of woodcuts for sale at the convents continued throughout this century and later still. Schreiber quotes a writing of Luther's, "An den Christlichen Adel," in which he complains that the Pope lets convents remain empty, and only puts in a monk to say mass and sell pictures. A monk of the Benedictine Monastery of Mondsee was producing woodcuts in the second decade of the XVI century, copied in part from earlier engravings, which he signed with the initials F. B. A. and the arms of the monastery, and dates from 1513 to 1520 (Vienna and Berlin).

Rise of the professional wood-engravers ("Briefmaler")—

I have been speaking hitherto chiefly of a period roughly coinciding with the first half of the XV century. From about 1440 onwards, though the old conditions still hold good, new ones are introduced which lead to considerable changes in the art of wood-engraving, and especially in the uses to which it was put. In the second half of the century, though the production of the single picture goes on, the production of large series of pictures for the illustration of MSS. and books becomes almost more important. The manufacture of woodcuts, like other branches of art, remains no longer exclusively or principally in the hands of the monks. In its association with the production of books, whether written, engraved on wood-blocks, or printed with movable type, wood-engraving falls into the hands of a

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had supposed, is valid, but does not necessitate the date being put earlier than 1440. The next dates which occur are 1437 and 1446 on two woodcuts at Vienna (Schr. 1684 and 1637). It has been admitted since the days of Friedrich von Bartsch that the former date refers to the granting of an indulgence, the latter to the canonisation of St. Nicholas of Tolentino. The dates 1440 and 1448 which occur on two block-books relate to the composition of the writings which they reproduce. Most of the dates which occur in the second half of the century are free from ambiguity.

professional class, subject, like other craftsmen working in towns, to the regulations of municipalities and guilds; a class which stands to the makers of books—first the scribes, then the printers—in the position of a subordinate or a rival. The origin of this class of professional wood-engravers remains obscure in spite of all the inferences which can be drawn from documents relating to them, or from the derivation of the names which they bear. Before the introduction of wood-engraving, in the modern sense, there must have been two wholly distinct classes of craftsmen, the wood-engravers (Formschneider), who cut the blocks, as we have seen, for the printers on stuff ("Zeugdrucker"), and the draughtsmen or painters ("Maler," even in the XV century, was the term applied indiscriminately to both) who drew the illustrations in MSS. The former class were allied, so far as we can infer from documents (which belong, it is true, to a later time), to the joiners ("Schreiner") and wood-carvers ("Schnitzer").[1] Their business was to cut and shape wood for one purpose or another. The other class was simply a section of the class of professional scribes who wrote MS. books either to order or for sale in shops, and especially at fairs. They worked in the Scriptorium along with the clerks who wrote the text, and the rubricators who added the coloured initials and headings.[2] Their business was with paper or parchment, pen, brush, ink, and colours—not at all with wood.

either from the "Formschneider" (in the old sense of the word)—

or from the draughtsmen connected with the production of MSS. or broadsides.

Thus it was a necessary condition of the manufacture of picture woodcuts, either that the wood-engravers should learn to draw, or that the scribes should learn to cut wood-blocks. There is no reason to suppose that in the XV century, at least before 1480 or thereabouts, when the influence of painters begins to tell in book-illustration, there was that separation between the draughtsman and the mechanical engraver, who cut a facsimile of the line drawn for him, which was the

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[1] Till late in the XV century these terms were applied at Nördlingen (1428, 1449, 1460) and Ulm (1441, 1482) respectively, to persons who were undoubtedly wood-engravers. So, later still, we hear of a "pildschnitzer" at Bamberg (1506–7) and a "Bildschnitzer" at Nördlingen (1540) being employed as wood-engravers, the first to cut a set of illustrations for a book, the second to cut an eagle for printing the town arms (as a book-plate?). It is doubtful whether we are justified in putting this interpretation on an Ulrich Schnitzer at Ulm, 1398, or on the "optimus incisor lignorum," a Franciscan lay-brother, at Nördlingen, who died not later than 1416. Du Cange quotes "incisor lignorum" as in use as early as 1233. It probably means a sculptor in wood. Johannes Schnitzer de Armszheim, who cut the *mappa mundi* in the Ptolemy printed by Holl at Ulm in 1482, was certainly a wood-engraver.

[2] This organised manufacture of books for trade purposes seems to have come in soon after 1400 and to have increased rapidly during the early years of the XV century. Before that time books were produced (except in monasteries) chiefly to order, and written expressly for an individual patron by his chaplain, the local schoolmaster, the town clerk, or a travelling scribe, the same person carrying out the whole work of writing and illuminating. On this subject *see* R. Kautzsch, "Einleitende Erörterungen zu einer Geschichte der deutschen Handschriften-Illustration im Späteren Mittelalter" ("Studien zur deutschen Kunstgeschichte," iii), 1894, pp. 60–63, 73–74.

The latter alternative more probable.

rule in the XVI century. Now of these two alternatives the second seems the most probable. It is hardly to be supposed that the Formschneider, who had worked all his life at cutting blocks for printing stuffs, would take to a new trade in which he had to find the designs for himself. There was a certain amount of figure-drawing, no doubt, as well as mere ornament, in the subjects which he had to cut for wall-papers, and especially for embroidery patterns: but the subjects must have been found for him by the people who gave the commission, and knew what results they wanted to have; by the printers and the merchants who dealt in the stuffs when printed.

The draughtsmen, on the other hand, must have had some training in art, though they lacked both accomplishment and originality, and went on repeating old stock articles, like the average journeyman painter who turned out altarpieces and votive pictures by the dozen.

Two-fold occupations of the draughtsmen.

Now it is highly probable, though not proved, that these draughtsmen among the professional scribes did not confine themselves entirely to book-illustrations, but also produced drawings of saints, of the Passion, and of other popular subjects, sacred or profane, for sale, plain or coloured, at the church door, on the minster steps, and at the fair. Many of these would require MS. text to complete them. Such cheap productions would find a readier sale than books, while their almost total disappearance is very easily explained. Large sheets ("Bilderbogen") intended to be fastened to doors or walls in the dwellings of the lower classes could not possibly be preserved. There was a better chance for the works with which these draughtsmen were more immediately concerned, the small devotional drawings which were pasted into prayer-books, instead of, or along with, engravings or woodcuts. These are not uncommon, though little attention has been paid to them. Broadsides, news-sheets recording battles or prodigies, portraits of celebrated or notorious persons, picture calendars, and other cheap coloured pictures, with text attached to them, when printed (at a rather later date) from wood-blocks, were called "Briefe," and the persons who made them "Briefmaler."

The "Briefmaler."

Sheets of this kind ("Flugblätter," "Einblätter"), first with engraved, then with type-printed text, were issued in numbers in the second half of the XV century, throughout the sixteenth, and on into the seventeenth, till woodcuts were superseded by etchings or line-engravings.

Later meaning of the word.

At the time of the greatest production of these broadsides, 1550–1600, there is no doubt that "Briefmaler" meant a small publisher, who had his own press, and may have cut his own blocks; he may also have designed them, though in many cases he certainly published blocks with the signatures of other, perhaps superior, artists. By that time, of course, he had long abandoned the practice of cutting the text on wood.[1]

There is a very extensive collection of these rude woodcuts, especially the portraits, at Gotha. They are well represented also in the Munich Library and at Berlin, and we have a fair number of them in our own collection. So far as my own observation extends, I should say that the words "Briefmaler" and "Formschneider" were used almost indiscriminately to designate these petty publishers; "Briefmaler" being, perhaps, the commoner term at Augsburg, "Formschneider" at Nuremberg, the two towns at which there was the greatest output of such publications. I have not observed that the same man calls himself both "Briefmaler" and "Formschneider"; but I see no reason to think that there was any difference in meaning between the two words,[2] or that they were any longer distinct from "Kartenmaler," which occurs in the same connection.[3]

What was its original meaning?

Returning from this time to the XV century, it is important to try to ascertain what the word "Briefmaler" meant then, for it is quite the commonest name of the professional wood-engraver in the second half of the century, "Formschneider" occurring comparatively seldom.

Two rival theories.

1. The theory of Dr. R. Kautzsch.

Two different interpretations have been put upon such scanty facts as are known to us from records. Dr. Kautzsch[4] believes that the original Briefmaler were the scribes who painted or drew ("malen" being used for both processes) the hand-made broadsides and cheap pictures of all sorts, of which I have spoken above; that on the invention of wood-engraving they adopted the new process for the mechanical reproduction of their pictures, both to save themselves trouble and to increase their profits; that up to 1480 or so the production of MS. illustrations still went on, at any rate in out-of-the-way and backward places, but that the majority of these Briefmaler moved with the times, gave up drawing for wood-engraving, developed from Briefmaler into Briefdrucker, or from Heiligenmaler into

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[1] This was still done, however, in exceptional cases in the XVI century. Dürer's Triumphal Arch is a case which will occur to everybody. The fine woodcut, probably by Springinklee, representing Maximilian and a group of his patron saints, with xylographic text (B. vii, 185. 32), is an example more nearly resembling the early broadsides in intention.

[2] Schreiber, however *(op. cit.*, p. 260), quotes instances of the same man using both designations at Nuremberg in 1557, 1584, and 1588; at Augsburg, in the case of Hans Schultes, frequently in the last quarter of the century.

[3] "Buchfürer" was used in the same sense at Erfurt about 1520.

[4] *Op. cit.*, pp. 76–80; "Die Holzschnitte der Kölner Bibel von 1479" ("Studien zur deutschen Kunstgeschichte," vii) p. 67, *note* 27.

Heiligendrucker, took to issuing books (the blockbooks) with xylographic text, and finally, after the introduction of printing with movable type, either became printers themselves—whether of books or of broadsides—or else wood-engravers in the service of the printers, cutting the illustrations for books, at first from their own designs, afterwards from those of superior artists.

This is a plausible and consistent account of the evolution of the wood-engraver, and much of it is certainly true, but is it, as a whole, borne out by the facts? Let us hear the other side, the spokesman of which is Herr W. L. Schreiber.

2. The theory of Herr W. L. Schreiber.

The latter will not allow such an extension of the meaning of "Brief," and consequently of "Briefmaler," as is involved by the theory of Dr. Kautzsch. "Brief," he says, from the Latin "breve," is a short text, written or printed. The original meaning is preserved in such compounds as "Ablassbrief," "Frachtbrief," "Wappenbrief." In the broadsides issued by the Briefmaler of the XVI century it would still be the text, not the picture, which made the sheet a "Brief." The word did change its meaning later. The peasants of Saxony, for instance, are said to use the expression "Ein Spiel Briefe" for a pack of cards. Chapels at Lübeck and Hamburg, at which pictures of saints were sold, were called "Briefkapellen," and so on. But there is no proof that this transference of meaning had taken place in the XV century.

Meaning of "Brief."

Meaning of "Maler."

The Briefmaler, then, according to Schreiber, were not the artists of the Scriptorium, but the people who painted the initials and other small decorations on "Briefe";[1] which were produced, not in the large workshops in which the books were written for sale, but by petty scribes who did small jobs on their own account for those who could not afford a higher class of work. Schreiber, like Kautzsch, admits that the Briefmaler learned to use the wood-engraver's knife, but he will not admit that Briefmaler and Formschneider mean the same thing, for why should a man then call himself "Formschneider *und* Briefmaler"? Still less will he admit that "Briefdrucker" is a modernised equivalent of "Briefmaler." On the contrary, while the latter term remained in use till after 1600, "Briefdrucker" seems to have become antiquated in the XV century itself. The word occurs but rarely in documents, and its meaning is obscure.[1]

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[1] It is rather difficult, in that case, to distinguish them from the "Illuministen," the people who painted initials and inserted the gold ornaments in MSS. and afterwards coloured the woodcuts in printed books. Such "Illuministen" or "Illuminirer," like the Glockentons of several generations at Nuremberg, lasted through the XVI into the XVII century. They flourished especially in the second half of the XVI century in Saxony. Some copies of the numerous editions of the Bible printed at Wittenberg are found very richly illuminated in gold and colours, and the pictures are signed with the monogram of the Illuminist.

Theory no. 2 corrects theory no. 1 in some points but does not override it entirely.

It will be best, therefore, not to take it for granted, that the original Briefmaler were the book-illustrators, or that they were called Briefdrucker after they had learnt to engrave and print woodcuts. On the other hand, Herr Schreiber's theory (for it is no more than a theory) about the original occupation of the Briefmaler does not sufficiently account for the prominence of the picture element in their later productions, whether blockbooks or broadsides. If we are to insist so strongly on the meaning of "Brief," so little on the meaning of "Maler," we might expect to find among the "Holztafeldrucke,"[2] which they produced after they had learnt to engrave on wood, a large proportion of prints consisting of text alone—"Briefe" in the original sense. This, however, is not the case. Some blockbooks, of course, like the Ars Memorandi and Ars Moriendi, consist of whole pages of picture and whole pages of text arranged alternately; but the text is quite subordinate to the pictures and could not have been issued apart from them. Specimens of any sort of xylographic text, early or late, in book-form or not, unaccompanied by pictures, are exceedingly scarce.[3] The character of the existing production of the Briefmaler, then, makes it far more probable that before they took to the mechanical reproduction of broadsides and cheap popular pictures they had made just the same sort of thing by hand. Whether, while so engaged, they were, as Dr. Kautzsch supposes, in close association with the scribes and illustrators of books is another matter. The documents which we possess concerning the association of the Briefmaler, "printsnyder," and other persons connected with the trade in woodcuts with this or that guild or craft, are too few and vary too much in different towns, to afford any solution of the question. It would be rash to draw conclusions from one or two instances.

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[1] Wilhelm Brieftrucker appears at Nördlingen in 1428, 1439, and 1452. His widow is mentioned in 1453, and his son (who was a cloth-shearer, so that "Brieftrucker" here can only be a surname) up to 1484. It does not appear that Wilhelm himself was anything apppoaching to a Briefmaler. There is the same difficulty in understanding the professions of the Briefdrucker mentioned at Frankfort in 1462 and 1475, and at Basle in 1478. Lienhart Ysenhut "Briefftrucker" at Basle, 1482, is a name of more importance, and will be discussed presently. That is the latest instance in which the word occurs. There are several entries in the registers of citizenship at Ratisbon in which Briefdrucker varies with "Aufdrucker." These are the names: 1460, Margko Rotnfeld der aufdrucker; 1461, Wenczl maler aufdrucker; 1463, Görg priefdrucker und Linhard Wolff desselben wercks; 1471, Johannes Eysenhut aufdruckter; 1481, Ulrich Ketner briefmaler. Of these persons, Eysenhut certainly, and Linhard probably, were wood-engravers, who produced blockbooks, the Defensorium Mariae and the Salve Regina respectively. This shows that a Briefdrucker and an Aufdrucker (the latter also named in the blockbook as "impressor") did at least engrave on wood, whatever else their business may have been. Schreiber believes the original meaning of Aufdrucker (perhaps of Briefdrucker also) to have been a man who pressed leaf-gold on to a ground of red pigment in MSS. and afterwards on the woodcuts of liturgical books (*see* A 18; D 9, 10). This laying on of gold (called in documents "drucken" and "imprimere") was a peculiar art, not understood by the ordinary scribes. In addition, ornament was sometimes impressed with wood-blocks on the surface of the gold itself, in imitation of the stamped relief ornament on the backgrounds of pictures. This may have led to the use of wood-blocks in its extension.

[2] A term for which there is no exact English equivalent, since it includes, besides woodcuts, impressions from wood-blocks on which only text, or little but text, is cut.

[3] *See* Schreiber, *op. cit.*, pp. 45–6, on the existing wood-blocks and printed fragments of xylographic text. One of the latter, a Donatus, contains the name of Conrad Dinckmut of Ulm, as printer. The latter's period of activity as a printer in the ordinary sense extends from 1482 to 1496. The only specimen in the British Museum in which the text is the most important part is a broadside, Temptationes demonis temptantis hominem de septem peccatis mortalibus (Proctor 29), and even this has three

The development of Briefmaler into professional wood-engravers must not be dated too early.

The Briefmaler at any rate, whatever their previous work may have been, became, it is agreed, the professional wood-engravers of the later XV century, learning the art, presumably, from the original Formschneider, whose name they sometimes added to their own. Herr Schreiber is convinced, however, that the commencement of a trade in woodcuts by the Briefmaler has been dated much too early. Till about 1440 the wood-engravers preserve in their cuts the rounded features and flowing drapery of the XIV century. Inscriptions, when they occur, are added by hand, sometimes on scrolls left blank for the purpose, or else on the margin at the foot, with a short title at the top. When letters begin to be cut on the block, they are either very large, or, if smaller, clumsily shaped and illegible. In the first quarter of the century so simple an inscription as INRI over the cross was always avoided. The cutting of the text on wood evidently presented great difficulties, which were gradually surmounted by practice. The subjects, as we have seen, are restricted in range. All the works of this period, Herr Schreiber believes, were produced in the old-fashioned way, by or for the monks, and in limited numbers, not by tradesmen in the towns, for general sale. As for the scribe-draughtsmen, whether we are to call them Briefmaler or not, their first step was to get their little illustrations for cheap prayer-books cut on wood, so that they could print a number and paste them in without having to do them all by hand. The next step was to produce books with printed woodcuts throughout, and written text; the cuts not being pasted in, but printed on the pages of the book itself. Such books are rare,[1] and there is no evidence that they were produced earlier than 1450 or thereabouts.

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small illustrations, devil, man, and angel (repr. Ottley, "Inv. of Printing," 203). It is true, of course, that specimens of text alone would be less likely to be preserved than woodcuts.

[1] We have one in this collection, A 142, a book containing 34 rude woodcuts and one drawing. A 7 is evidently derived from a MS. composed in this way, which must have been a very handsome book. Other examples are mentioned by Kautzsch (*op. cit.*, p. 79, *footnote*).

All known examples display the new style of art, with a preference for straight lines, angles, and sharply broken drapery, with hooks instead of loops in the folds, which came in towards 1450. These books, of course, were the direct forerunners of the illustrated printed books; there can be no doubt that the cuts in both were made by the same sort of people, and that in the case of books which had been current before in MS. with a recognised cycle of illustrations, especially German Bibles, Lives of the Saints, and romances, the illustrations of the printed books were directly founded on the drawings in MSS.[1]

Effect of the introduction of printing with movable type.

When printing with movable type came into use in the fifties, the scribes or Briefmaler had not reached any further stage than illustrating their MS. books with woodcuts, issuing the earliest kind of blockbooks with written text and printing single cuts with written or clumsily cut inscriptions. Such a far-reaching innovation in the methods of producing books changed the existing conditions of the book trade altogether, and competition became keen. The days of MS. books were numbered. Still the spread of the printing press from town to town was gradual. MSS. continued to be written in some of the old workshops for a number of years, and the demand for the higher class of MSS. was kept up by patrons who would have scorned, like Duke Frederick of Urbino, to own a mere printed book.

Those among the Briefmaler and the writers or decorators of MSS. who were at once affected by the change, met it in two ways: either they went over to the printing business themselves—as master printers[2] or as subordinates[1]—or they competed with it by issuing not only broadsides but even books of their own, with text as well as pictures cut on wood. This was the era of the blockbooks.

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[1] Dr. Kautzsch (*op. cit.*, pp. 80–83) has some suggestive remarks on this subject. He asserts the existence of drawings on which many of the single woodcuts, as well as book-illustrations, were founded, and believes that if the MSS. were more carefully studied and their origin determined they would clear up some of the mystery which surrounds the origin of the woodcuts, so close are the affinities of style. He quotes (p. 83) full particulars of the pen-and-ink originals of a considerable number of xv century book-illustrations. It is to be hoped that some one will carry out further researches on these lines.

[2] Albrecht Pfister of Bamberg, the earliest printer who introduced woodcuts into his books, is generally assumed to have been himself a wood-engraver, though documentary evidence of this is lacking. Johann Bämler of Augsburg had been a "calligraphus," Johann Mentelin of Strassburg, a "scriba aurarius," Barth. Kistler, a "maler" or "Kartenmaler." Hans Schauer was a "Briefmaler" in 1481 and a printer from 1482 onwards. Leonhard Ysenhut, who printed four illustrated books at Basle, only one of which bears a date, 1489, is called in the Basle archives (besides impressor) Briefdrucker, Heiligendrucker, Maler, Briefmaler, Heiligenmaler, and Kartenmacher. This seems to show that printing books was only a small part of his business. It is, moreover, a capital instance of the union of these many trades—however distinct they may once have been—in one person, in the second half of the xv century. Similar cases are those of Adam von Spir and Jakob Reideler, also of Basle. There can be no doubt that by that time Briefmaler, Heiligenmaler, and Kartenmaler meant much the same thing. To quote a later instance, in the correspondence between Grüninger of Strassburg and Pirkheimer and Koberger of Nuremberg, during the preparations for the

Date of the blockbooks.

Eighty or a hundred years ago the historians of printing and of wood-engraving used to date the early blockbooks 1420–1440.[2] Though few critics of to-day[3] would date them much, if at all, before 1450, the opinion that the earliest, at least, preceded the invention of printing, and that they represent a stage in the history of that invention, is still so generally maintained, or taken for granted, that it may seem rash to dispute it. To my mind, however, Herr Schreiber has sufficiently proved[4] that there is no evidence, external or internal, for dating any of the existing blockbooks much before 1460. I cannot here enter into the details of his argument, which covers some fifty pages. A short statement of some of his conclusions may, however, be of interest. He gives a table of 33 different works, the existence of which, in the form of blockbooks, is certified. The number of editions, in all languages, of these blockbooks amounts altogether to 101. The dates which occur on a few of these editions (all German, except the latest, which are Italian) range from 1468 to far on in the xvi century.[5]

Dated editions.

In a few cases dates can be supplied by such external evidence as a MS. note on a copy of the blockbook or a dated binding. Dates of this kind are limited in range to the years 1467 to 1474.[6]

Dated copies.

Strassburg edition of Ptolemy of 1525 (quoted by O. Hase, "Die Koberger," 1885, pp. 130–135; *see also* W. Weisbach, "Die Baseler Buchillustration des xv Jahrh.," p. 65), "Kartenmalergemälde" is Pirkheimer's contemptuous term for certain tasteless woodcut decorations, borders, etc., of which he disapproved.

[1] The printers needed the services of rubricators and illuminators to finish their books, which were never complete, in early days, without some hand-work. (*See* O. Hase, *op. cit.*, p. 113).

[2] *See* Jackson, "Treatise on Wood-engraving," 1839, pp. 74–75, for quotations. Sotheby, "Princ. Typ.," iii, 179 (1858), dates the first edition of the Ars Memorandi 1420–1430. *See* Schr., *op. cit.*, p. 46, on the legend of an album of blockbooks said to have been dated 142–(?).

[3] Except M. Bouchot and the Rev. C. H. Middleton-Wake, in whose (privately printed) Cambridge lectures of 1897 on the "Invention of Printing" the most obsolete opinions concerning the early dates of the blockbooks are revived.

[4] *Op. cit.*, pp. 1–53. Herr Schreiber's catalogue of the blockbooks, forming the fourth volume of his "Manuel de l'Amateur," was published in 1902, too late to be noticed in this Introduction. Two volumes of facsimiles with very brief notes had already appeared (tome vii, 1895; tome viii, 1900).

[5] Such dates as 1440 on the Spirituale Pomerium, 1448 on the Chiromantia, refer to the composition of the works. The editions actually dated are Biblia Pauperum (German), 1470 and 1471, Antichrist, 1472, Defensorium, 1470 and 1471, Ars Contemplativae Vitae, 1473(?), Ars Moriendi, 1473, Mirabilia Romae, 1471–1484 (reign of Sixtus IV), Calendar of Johannes Nider de Gamundia, 1468. Giovanni Andrea Vavassore published a bookblock at Venice after 1509 (1516?), and there is a belated specimen, Libro di M. Giovanbattista Palatino, published at Rome in 1548.

[6] Thus, of the first edition of the Speculum Humanae Salvationis (Latin with type-

Evidence of style.

The presence or absence, however, of dates, especially of the latter sort, is accidental, and the argument depends mainly on the evidence afforded by the style of the woodcuts themselves. Herr Schreiber examines all the blockbooks in detail from this point of view, and comes to the following conclusions. The earliest blockbooks which have been preserved are certain German editions of the less known works, which differ from the more famous blockbooks in that the text is written, not engraved, so that they belong to the period of transition in which the Briefmaler had learnt to reproduce the designs by mechanical means but had not taken to printing the text. Examples of these are the Symbolum Apostolicum, (1) (Vienna) 1450–60; (2) (Heidelberg) *c.* 1460; The Fable of the Sick Lion (Heidelberg and Berlin), *c.* 1460, and an isolated German edition of the Biblia Pauperum (Heidelberg), *c.* 1455–60, quite independent of the series of editions which began in the Netherlands and was copied in Germany, and undoubtedly founded on a different MS.[1] A few blockbooks produced in the Netherlands are also found with MS. text. The earliest of these is the legend of St. Servatius (Brussels), with French MS. text, which can be dated on historical grounds after 1458.[2]

Early blockbooks with MS. text.

The fine blockbooks of the Netherlands.

The existence of such "xylochirographic" blockbooks in the middle of the century does not disprove, but rather tends to confirm, the main contention that the blockbooks with xylographic text are posterior in date to the invention of printing. The great group of these blockbooks, of which the earliest and finest editions were produced in the Netherlands, is to be dated about 1460–65. This group includes the Biblia Pauperum, the Canticum Canticorum, the Ars Moriendi, and (a little later) the Speculum Humanæ Salvationis.[3] All these books have certain characteristics in common

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printed text) there is a copy dated 1471, while single copies or fragments of several other small works (not blockbooks) printed with the same type as the Speculum are dated by hand (1472, between 1471 and 1474) or have been found accompanying printed fragments of the years 1467–1495. An edition of the Biblia Pauperum has a binding dated 1467. The Prophecies of the Sibyls (St. Gallen—unique) has the same engraver's mark as the 1468 Calendar. Of various editions of the Apocalypse one has a binding dated 1467, another is bound up with a MS. dated 1469, while a third has been copied in a MS. dated 1478.

[1] One leaf is reproduced in Schr. vii, pl. 45. The date assigned seems quite the latest possible. I should have thought 1450 nearer the mark. A still earlier blockbook, the Passion of Christ (Vienna), "in the simple outline manner of the middle of the xv century" (Schr.), is in book-form but without even MS. text.

[2] One leaf is reproduced in Schr. viii, pl. 96. The relics of St. Servatius were exhibited to pilgrims at Maestricht every seven years. The blockbook may have been engraved for the pilgrims of 1461 or 1468.

[3] Sir W. M. Conway dates the three blockbooks which fall within the scope of his work, the Biblia Pauperum, the Canticum Canticorum, and the Speculum, "before 1467," "before 1467," and "before 1474," respectively ("Woodcutters of the Netherlands," p. 323).

which connect them with this period: a thorough adoption of straight lines and angular folds in the drapery which shows the influence of the great Flemish school of painting in its full force, combined with a high development of hatching, which was only used in a rudimentary way before 1455–60. The whole group, but especially the Ars Moriendi, ranks high above the average of XV century woodcuts, and betrays a true artistic inspiration which is seldom to be found except in a few other examples of kindred style and origin, like the Grotesque Alphabet of 1464, the Sibyls and Prophets at St. Gallen (Schr. 1774),[1] and the St. George (Schr. 1448) in the British Museum. The original merits of the drawing gradually disappear in the successive editions of these popular blockbooks, which were published either in the Netherlands or in Germany. The other blockbooks of both countries, even the more important works like the Apocalypse, Antichrist, and Ars Memorandi, are greatly inferior to this first group both in design and execution, and their imperfections have sometimes been mistaken for evidence of antiquity. Herr Schreiber dates most of them, for various reasons,[2] about 1460–75. It seems clear that new editions of the most popular works were called for all through the XV century, and that they were not always superseded by the printed editions of the same works which appeared; though we know that in some cases in the Netherlands the blocks came into the possession of printers who cut them up and used portions of them as illustrations in printed books, even in different works from those for which they were designed.[3] The latest German blockblook is the Wrestling Book, published by Hans Wurm at Landshut after 1500 (1507 ?).

The later blockbooks.

The engravers and publishers of the blockbooks. 1. In the Netherlands.

It remains for us to examine what evidence there is to show who cut and published the blockbooks. Not one of the Flemish editions bears the signature of an engraver or publisher. Their artistic merit makes it unlikely that they were produced in common Briefmaler workshops like the German editions, and the circumstances differ in the two countries in so far that the printing press, though long ago invented, had not yet come into use in the Dutch and Flemish towns at the time of the production of the great blockbooks.[4]

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[1] These can be dated before 1461 by the evidence of one of the copies engraved by the Master of the Banderoles (P. ii, 20. 30) at Brunswick. (*See Repert. f. Kunstw.* XVI, 37.)

[2] Especially the structure of the book, the presence or absence of signatures, and the degree of excellence in the cutting of the text, in addition to peculiarities of outline and hatching which connect the blockbooks with other woodcuts of the period.

[3] See Conway, *op. cit.*, pp. 1–13, 195–205.

[4] With the exception of the Speculum, the first edition of which was actually printed, apparently at Utrecht, with movable type, while xylographic text was only

It is generally supposed either that the latter were made at convents, which is probable enough, or that wood-engravers were in the habit of cutting blocks of these subjects, for which there was a constant demand, and selling, not the impressions, but the blocks to private purchasers, who could take impressions for themselves as they wanted them, since the process of printing with the rubber was so simple.[1] The latter theory, which is supposed to account for the large number of "editions" which are extant, seems to me preposterous. That the wood-engraver should sell his blocks, the result of long toil, and begin again, instead of keeping them and selling the impressions, and that the purchaser should be willing to pay the much higher price which the engraver must have demanded for the blocks, and then have the trouble of printing for himself, is so contrary to all analogy as to be incredible. The theory appears to rest on a single often quoted document, which mentions "unum instrumentum ad imprimendas scripturas et ymagines" "novem printe lignee ad imprimendas ymagines cum quatuordecim aliis lapideis printis" among the property left on her death in 1465 by Jacoba van Looz-Hensberge, formerly Abbess of Thorn near Maestricht, but a resident since 1455 at the Convent of Bethany at Malines.[2] This one document, it is true, connects the possession of wood-blocks with a private owner, but the owner is an ex-abbess, who had spent the last ten years of her life at a convent, where it is known by other evidence that woodcuts, or at least metal-cuts, were produced.[3] It is a mere conjecture of Van Even's that the blocks may have been left to the abbess by her brother, Jan van Hensberge (or Heinsberg), Bishop of Liége, who died in 1456.

2. In Germany.

Of the German editions, almost all which have a signature or address can be ascribed to the Briefmaler. One blockbook only, which bears a mark, one of the editions of the Zeitglöcklein, is believed

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introduced in later editions. The dates of the earliest presses in important towns are: Utrecht (1471–74), Alost, 1473, Louvain, 1474, Bruges (before 1476), Brussels, 1476, Delft, Gouda and Deventer, 1477, Zwolle, 1479, Antwerp, 1481, Ghent, Leyden and Haarlem, 1483. (Proctor, pp. 9, 652, 674.)

[1] *See*, for instance, Conway, *op. cit.*, pp. 2–3: "If a man wanted to set up as a printer of books all he had to do was to buy a set of wood-blocks and a rubber, and his apparatus was complete. It seems probable that wealthy persons and religious institutions were wont to possess such sets of blocks, . . . any neat-handed man could print for himself." "It follows that in the days of the Block-books the class of printers had scarcely begun to arise. People purchased blocks from the wood-cutter, not books from the printer." I should rather say, "people purchased blockbooks from the wood-cutter, who printed them from his own blocks."

[2] E. van Even, "L'ancienne école de peinture de Louvain," 1870, p. 104, quoted by Lippmann, *Repert f. Kunstw.* I, 221; Conway, *op. cit.*, p. 3. The expression "lapideis printis" remains unexplained.

[3] *See* Schr. "Manuel," iii, 2219, and compare 2441. These plates, however, date from 1500 or a little later.

by Herr Schreiber (p. 30) to have been engraved for a convent—that of the Franciscans at Augsburg—about 1470–80. The other editions of which the authorship is known are the following:—

Biblia Pauperum, 1470.	"Friedrich walthern mauler (= Briefmaler) zu Nördlingen vnd Hans Hurning habent dis buch mitt ein ander gemacht."
Biblia Pauperum, 1471.	Has the arms of the (Nuremberg ?) Briefmaler, Hans Sporer.[1]
Antichrist, 1472.	"Jung hanns Prieff maler zu nurenberg."
Defensorium, 1470.	"f. w."[2]
Defensorium, 1471.	"Johannes eysenhut impressor" (Regensburg).
Ars Moriendi, 1473.	"Hans Sporer pruff-moler" (Nuremberg ?).
Ars Moriendi, undated.	"Ludwig ze Ulm."
Salve Regina ,	"lienhart czu reginspurck (perhaps the "Linhart Wolff priefdrucker," who became a citizen in 1463).
Chiromantia „	"Jorg schapff zu Augspurg."
Wrestling Book „	"Hanns Wurm zu Landshut."

Lastly, numerous xylographic calendars of rather later date bear the names of Georg Glockenton, Illuminist, Nuremberg, and Hans Hofer, Briefmaler, Augsburg.

Early illustrated books.

The history of book-illustration at any rate, if not of the printed book itself, should fill a later chapter in any account of XV century art than the episode of the blockbooks. We have seen that the Briefmaler did not succeed in producing a blockbook with legible xylographic text till after the invention of typography. We have seen also that blockbooks continued to be in common use for twenty or thirty years at least after that event. For all that, the blockbook, as compared with the printed book, was a rude and clumsy makeshift, bound to become obsolete. Accordingly, if the Briefmaler at first competed with the printer (in the modern sense) in respect of the text, it was not long before the printer was competing with the Briefmaler in respect of the illustrations. The pioneer of book-illustration among the printers was Albrecht Pfister of Bamberg, who printed four books with rude outline woodcuts about 1460–62. One of these, the first typographic edition of the Biblia Pauperum, is quite independent of the blockbook of the same work, and almost certainly earlier.[1] After these books of Pfister's there is a gap of eight years, but from 1470 onwards books illustrated with woodcuts began to appear in ever increasing numbers at all the chief presses of Germany, and this style of illustration held its ground till woodcuts were gradually superseded towards 1600 by line-engravings or etchings. German artists, both great and little, found a congenial task in designing woodcut decorations, and it has only been realised in recent years how important to the historian or critic of German art is a knowledge of the illustrated books. Dr. Muther's well-known book,[2] though neither complete nor accurate, is probably the best introduction to the subject. The essay by William Morris in "Bibliographica"[3] on the early woodcut books of Ulm and Augsburg, is a good piece of criticism, strongly marked, of course, by the author's characteristic bias in favour of mediæval art as opposed to the "rhetoric" of the Renaissance. He dwells especially on the "decorative" and the "story-telling" qualities of the early illustrations. There is a great need of monographs dealing exhaustively with the woodcuts of a single printing centre. With the exception of Dr. Kristeller's useful, but not exhaustive, work on the Strassburg cuts,[4] and Dr. Weisbach's excellent monograph on the Basle cuts of the xv century,[5] hardly anything of the sort has been attempted for the German presses. The much less important and attractive book illustrations of the Netherlands in the xv century have been very thoroughly dealt with by Mr. (now Sir) W. M. Conway in the book to which I have already had occasion to refer. The finest collection of the illustrated books themselves, arranged and indexed especially with a view to the study of the illustrations, is that of the Royal Cabinet of Prints at Berlin. In ordinary public libraries bibliographical considerations necessarily take precedence of the claims of iconography, and a considerable previous knowledge of the subject is necessary before the student can ascertain what materials for the study of book-illustrations the library possesses. Such catalogues as those of the Klemm Library at Leipsic and the Stiftsbibliothek at St. Gallen, which give explicit information on this subject, are very exceptional. The official catalogue of the British Museum Library sometimes, though not invariably, mentions the existence of woodcuts in a book, but seldom goes further than this; while Mr. Proctor's "Index to the early Printed Books in the British Museum," which includes the incunabula of the Bodleian Library at Oxford, lays special stress on types, and omits, for the sake of brevity, all mention of illustrations. The collection of books with woodcuts in the Department of Prints and Drawings is small, though it contains some valuable and characteristic examples; very few of these, however, belong to the xv century, and the subject of book-illustration can only receive a brief notice in this place.

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[1] Nagler, following v. Murr, identifies this Hans Sporer on the one hand with "Jung hanns prieffmaler" of Nuremberg, and on the other hand with the Hans Briefmaler or Hans Spörer who was printing books at Bamberg from 1487 to 1495, when he removed to Erfurt. He continued to print at Erfurt up to 1510, and named himself Hans Buchdrucker von Nürnberg. It is not really certain, though it is probable, that the Briefmaler who issued the Biblia Pauperum, 1471, and Defensorium, 1473, is the same person as this printer. Baader mentions a Hans Sporer or Kübelhanns, Briefmaler, at Nuremberg who occurs in 1479 and 1494. In the latter year Spörer the printer removed from Bamberg to Erfurt. Possibly Baader is wrong in identifying "Kübelhanns" with "Hanns Spörer." He does not quote the original text of the documents.

[2] These initials are interpreted by Schr. (*op. cit.*, p. 33) as those of Friedrich Walthern of Nördlingen (see above). Mr. Proctor, however (Index, nos. 2–3), rejects this identification, agreeing with Weigel (W. u. Z. ii, 141, *note* 109), who notices the great difference of treatment in the two blockbooks. It is indeed impossible to believe that the same artist, whether draughtsman or engraver, or both, should have produced both in the same year. (*See* repr. W. u. Z. ii, 140, 148.)

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[1] Schr. *op. cit.*, p. 14.

[2] R. Muther, "Die Deutsche Bücherillustration der Gothik und Frührenaissance" (1400–1530), 2 Bde. Munich and Leipsic, 1894. The first part, pp. 1–106, deals with the xv century.

[3] No. 4, 1894, partly reprinted in Mr. S. C. Cockerell's "Some German Woodcuts of the Fifteenth Century," Kelmscott Press, 1897. In this book Mr. Cockerell has given some brief but valuable notes on the woodcut books which William Morris himself possessed.

[4] Dr. Paul Kristeller, "Die Strassburger Bücher-Illustration im xv und im Anfange des xvi Jahrhunderts," Leipsic, 1888 (no. 7 of Seemann's "Beiträge zur Kunstgeschichte, neue Folge").

[5] Dr. Werner Weisbach, "Die Baseler Buchillustration des xv Jahrhunderts," Strassburg, 1896 (no. 8 of Heitz's "Studien zur deutschen Kunstgeschichte").

Books published at Augsburg.

It was at Augsburg, about 1470, that illustrated books began to appear after the interval which followed Pfister's early ventures. The first which bears a date is Günther Zainer's Golden Legend of 1471. If we may believe C. G. von Murr,[1] who does not quote his original authority for the story, the wood-engravers of Augsburg laid a complaint against Günther Zainer in 1471, and attempted to thwart his admission to citizenship on the ground that he had infringed their privileges by using ornamental initials and woodcut illustrations in the text. Melchior von Stamham (or Stammheim), Abbot of SS. Ulrich and Afra, arranged a compromise on the terms that Zainer and Schüssler (who was also involved) should practise their trade without disturbance on condition of abandoning the use of woodcuts. Soon afterwards the wood-engravers made an agreement with Zainer that he should use such woodcuts and initials as he required, provided they themselves had the cutting of them. Other early Augsburg printers, especially Bämler, soon followed Zainer's example, and Augsburg continued for the next sixty years to issue more illustrated books than any other town. Ulm, the other great centre of the trade in woodcuts and playing-cards at this time, came next to Augsburg in the production of illustrated books, and the Ulm artists surpassed those of Augsburg in refinement of expression and in the treatment of landscape. The earliest printer at Ulm was Johann Zainer, a kinsman of Günther Zainer, and the two collaborated to some extent, cuts first used at Ulm being reprinted at Augsburg, or *vice versa*. Their most important books are Speculum Humanæ Salvationes (Günther Zainer, 1470–71 ?), Boccaccio, de Claris Mulieribus (Johann Zainer, 1473), Æsop (printed by both), Spiegel des Menschlichen Lebens (Günther Zainer). Sorg and Schönsperger were less enterprising and often used old cuts or copies of them. At Ulm the best of the later cuts were done for Leonhard Holl (Ptolemy, 1482, with a *mappa mundi* cut by Johannes Schnitzer de Armszheim; Buch der Weisheit, 1483) and Conrad Dinckmut (Seelenwurzgarten, 1483 ; Lirer, Schwäbische Chronik, 1486 ; Terence, Eunuchus in German, 1486). Reger printed the Itinerarium B.V.M. (undated, German ed. 1487) and several works on Rhodes by Caoursin (1496). **Ulm.**

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[1] "Journal," ii, 144 (Nuremberg, 1776). Zapf ("Augsburg's Buchdrucker-Geschichte," 1788, I, vii.) repeats v. Murr's story with a little embellishment of his own, adding "Briefmaler" and "Kartenmaler" to the aggrieved "Formschneider" mentioned by v. Murr. The story is quoted by some modern writers, *e.g.* Jackson, "Treatise," p. 219; Muther, *op. cit.*, p. 11; but not by Herr Schreiber in the essay to which I have so often referred.

The earliest Nuremberg illustrations were not very remarkable. The first cuts were published by Sensenschmidt, but the printer who did most for art was the great Anton Koberger, whose most important books were published after 1490. **Nuremberg.**

Cologne produced only two books of much importance in the XV century : the Bible, printed by Heinrich Quentell about 1479–80, the woodcuts of which, described in the text as imitations of the pictures in churches and cloisters, were reprinted by Koberger at Nuremberg in 1483; and the Cologne Chronicle printed by Koelhoff in 1499. **Cologne.**

At Basle the early printers, from 1476 onwards, brought out a number of woodcuts of no great merit, but the town owes its fame as a home of book-illustration in the XV century entirely to the so-called "Master of the Bergmann Printing-House," the artist of the Ritter von Turn, 1493, Narrenschiff, 1494–95, and the drawings on wood for an unpublished Terence in the Basle Museum. A controversy, still unended, has waged round these woodcuts since Dr. Daniel Burckhardt[1] attributed the whole group to the young **Basle.**

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[1] "Albrecht Dürer's Aufenthalt in Basel," Munich, 1892.

Dürer, one undisputed illustration by whom was published at Basle, in Kesler's edition of St. Jerome's Epistles, in 1492.

Strassburg. Strassburg produced numerous illustrations before 1490, but nothing of real importance till Grüninger began to publish woodcuts in 1496. The illustrations in Grüninger's books belong to the time of transition to XVI century art, and the best of them, the Virgil cuts, were not published till 1502. They are all in the peculiar style of the Alsatian school, influenced by Martin Schongauer.

Mentz. Mentz is chiefly remarkable for one of the finest books of the XV century, Breydenbach's Travels to the Holy Land, illustrated and printed by Erhard Reuwich in 1486. In the frontispiece of this book cross-hatching makes its first appearance. The most noticeable of the other early Mentz books is Botho's Saxon Chronicle, printed by Peter Schöffer in 1492.

Lübeck. Of the many towns in various parts of Germany in which only a few books with woodcuts appeared in the XV century, Lübeck ranks highest with the splendid Low-German Bible printed by Stephan Arndes in 1494. It excels the best of its predecessors, the Cologne Bible, as much as the latter does the early Bibles of Pflanzmann, Zainer, and Sorg at Augsburg, and of Sensenschmidt and Koberger (1481) at Nuremberg.

Spires.

Bamberg. I may mention also the liturgical books printed by Peter Drach at Spires, and Sensenschmidt at Bamberg. The latter, followed by Pfeyl, was one of the chief printers of missals before Erhard Ratdolt of Augsburg obtained something like a monopoly of this branch of printing at the close of the century. Another remarkable liturgical

Würzburg. printer was Georg Reyser of Würzburg, who stood almost alone among German printers of the XV century in using engraved plates as illustrations.

The Netherlands. The most important printers of illustrated books in the Netherlands were Gerard Leeu at Gouda and Antwerp, Snellaert at Delft, Bellaert at Haarlem, Heerstraten at Louvain, and Peter van Os at Zwolle. Sir W. M. Conway has analysed the illustrated books of these and other Low Country presses very thoroughly, and assigned groups of cuts to definite wood-engravers whose work he has been able to trace through a number of years.

General remarks on early illustrations. A few general remarks may be made in conclusion about the average book-illustrations of the XV century. In books with a large number of cuts, of which many editions were printed, such as the Bible, the Plenarium, the Golden Legend, or Mandeville's Travels, the cycle of illustrations established by the first edition (itself derived, no doubt, from the precedent of some illustrated MS.) was rarely

Permanence of cycles of cuts in successive editions.

Repetition of illustrations in the same book.

Use of colours.

Anonymity the artist

departed from. In all subsequent editions by the same or by other printers the same passages of the text are illustrated, and either the same cuts, copies of them, or adaptations of the same compositions, recur throughout. This holds good in many cases even in XVI century reprints. Thus Schäufelein in his illustrations to Amandus (Suso), published at Augsburg by Hans Othmar in 1512, follows closely the compositions in Sorg's edition of 1482. The edition of Reichenthal's History of the Council of Constance, published by Steiner at Augsburg in 1536, preserves the compositions of Sorg's edition of 1483, though all the pictures and coats of arms have been drawn and cut over again in a modernised style by Breu. In most of these early books neither author, artist, nor printer was very scrupulous about the appropriateness of the illustration to the text.[1] The same cut of a bishop or of a martyrdom would occur again and again in a Golden Legend under different names, and cuts originally designed for one book would be used for another where they were often sadly out of place. This practice, again, survived into the XVI century, and reached its climax in Grüninger's later books, where all sorts of incongruous woodcuts, early and late, were thrown together on the slenderest pretexts, and in the books of publishers like Steiner of Augsburg and Egenolph of Frankfort, who had bought up the stock in trade of earlier printers, and used old blocks again and again for new books. Throughout the XV century it was quite usual for illustrations, like separate woodcuts, to be coloured by hand, at first in flat tints, afterwards with shading, and this practice only gradually gave way after Dürer, at the close of the century, had brought in such reforms in the technique of wood-engraving that the higher class of cuts were accepted as complete in plain black-and-white. There is an amusing reference to the common practice in the Schatzbehalter, where the author in the explanatory text to the tenth woodcut requests that if the cut be coloured the cow may be painted red, since the animal he has in his mind is the red heifer of Numbers xix. It is recorded that the Nuremberg Chronicle was sold, unbound and uncoloured, for two Rhenish florins; bound and coloured for six. Reference is rarely made in the text of a book, or even in the title or colophon, to the illustrations. Signatures of any kind are also very rare in the XV century. As a rule the draughtsman or wood-engraver remains anonymous as a matter of course, like his predecessor or contemporary the miniature painter. It is not till towards the close of the century that we begin to get information in a few cases about the employment of painters, such as Reuwich and Wolgemut, in designing illustrations. At the same period it becomes possible to trace the influence of humanists upon book-illustration, and especially that of three men, Sebastian Brant at Basle and Strassburg, Hartmann Schedel and Conrad Celtis at Nuremberg. In earlier times the author of a book had sometimes given brief indications of what the picture should contain,[1] but there is good evidence that the three scholars whom I have named went beyond this and drew sketches themselves, with instructions to guide the professional artist in working them up into illustrations.

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[1] *See* note on D.27.

Influence of scholars on illustration.

II.—TECHNICAL.

Early Wood-cutting as compared with Modern Wood-engraving.

The "plank" used, not the "end of the wood."

All early wood-engraving, without exception, was done on the plank, *i.e.* on a piece of wood sawn in the direction of the grain or fibre, then planed and polished. The wood most commonly used was pear; some modern artists use cherry. Papillon, in the XVIII century, sometimes used a "plank" of boxwood, but boxwood cut across the grain and engraved on the "end of the wood" only came into use towards the end of the XVIII century along with the new style of wood-engraving commonly associated with the name of Bewick.[2]

The knife, not the graver.

With this exclusive use of the "plank" only one tool was possible—the knife, supplemented by gouge and mallet for the mere mechanical work of clearing away large spaces of background. All early wood-engraving is knife-work, and the term "engraving" is a misnomer; we ought to speak of "cutting." The graver or burin is suited to the hard "end" of the wood, but cannot be used on the plank without tearing up the fibre and destroying the line. There is a modern American invention—the "scrive"—for overcoming this difficulty with the fibre and producing on the plank, in large, coarse cuts, like posters, the same white-line effect as is obtained with the graver on the end of the wood.[1] Almost all modern wood-engraving since Bewick has been done with the graver,[2] but in speaking of woodcuts of the XV-XVII centuries I shall be speaking only of knife-work.

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[1] For instance, in the numerous editions of Lichtenberger's Prognosticatio the contents, sometimes the composition, of every cut are stated in the text, *e.g.* "Salvator loquitur ad Romanorum regem, tu protego armata manu" (an early inculcation of the doctrine of the "mailed fist"), or, "Monachus percutiens alium monachum disciplinam dando." (*See* also the note on A 141.)

[2] Bewick was anticipated in the use of the graver by the unknown artist of Croxall's Fables (1722), also by Hodgson and others. Papillon, who contended stoutly for the exclusive use of the knife, spoke with disapproval ("Traité," 1766, II, 126) of "a foreigner" who, some years before, had not only engraved with the burin, but even used the end of the wood.

Illustrations of the knife.

The knife is still in all essentials what it was then: the handle has varied more than the blade. A modern wood-engraver's knife is figured in Linton, p. 38. Representations of the old form of the knife, as used in the XVI century, are quite common on woodcuts in connection with the wood-engraver's signature or monogram.[3] There is also a well-known cut by Jost Amman[4] which shows the "Formschneider" very plainly in the act of cutting the block, while another cut in the same book shows the draughtsman ("Reisser") engaged on a design.

Comparison of early with recent wood-engraving in aim—

Early wood-cutting, then, differed from modern wood-engraving both in the material of the block and in the tool used to work on the block. It differed no less in the intention with which the artist worked and in the effect which he produced.

In the first place early woodcutters scarcely ever attempted to reproduce a picture.[5] The first important exceptions to this rule were the woodcuts after portraits by Cranach, and the woodcuts of the school of Titian in Italy and of Rubens in Flanders. Even then the picture was translated into line on the block, and the woodcut really reproduced a drawing from the picture, not the picture itself.

The old woodcutter was a mechanic whose one aim was to produce a good facsimile of the drawing which he found on the block, preserving as nearly as possible the actual quality of the pen-line. He may sometimes have drawn the lines on the block himself—it is generally supposed that this was the common practice in the XV century—but in all woodcuts which rank high as works of art the design was prepared on the block by a skilled draughtsman precisely in the form in which it was intended to appear in the impression, only, of course, in reverse. In either case the woodcutter had nothing to do with the design, once it was finished, except to keep it intact, so cutting away the intermediate spaces as to keep the lines sharp and clean. The test of the good craftsman was his self-effacement. Anything in the knife-work which drew attention to itself, a jagged line, a white gap occasioned by a breakage where the line was too far under-cut, or excessive angularity of outline, was a flaw which detracted from the success of the facsimile, and did less than justice to the draughtsman. The mechanic might be called an artist himself when he rose so completely to the height of the task set before him, and showed so perfect an appreciation of the subtle qualities of line, as Lützelburger and Andreä in the masterpieces which they cut from the designs of Holbein and Dürer. But in these masterpieces there was nothing really new, no change in technique, only the perfection which came with practice. Lützelburger and Andreä did the same thing with the same tools as the roughest woodcutter of the XV century, but they did it better. The stimulus to improvement came from the designers. It was Dürer, before all others, who knew to a nicety the utmost capabilities of cutting on the wood, and drew his design accordingly with a view to bringing out the best qualities of a woodcut.[1] That is why in the history of early wood-engraving the names of the draughtsmen fill so much more space than those of the woodcutters: we know little of the latter, seldom so much as their names; they were rightly treated in their own day, and are rightly treated still, except by practical wood-engravers, as mere subordinates to the designers whose work they reproduced.

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[1] *See* Linton, "Masters of Wood-engraving," p. 125.

[2] Though it is not possible to use the graver on the plank, it is possible to use the knife on the end of the wood. According to Linton (*op. cit.*, p. 122), the use of the burin for wood-engraving was unknown in France till 1816, when Charles Thompson introduced it from England, while the knife remained in use in Germany till much later, all Unzelmann's woodcuts after Menzel, for instance, in the works of Frederick the Great, being done with the knife. Quite recently artists who have been doing original work on wood, both in England and abroad, have returned to the old use of knife and plank, which has also been the invariable use of the accomplished woodcutters of Japan.

[3] There is an interesting article on this subject by Mr. S. R. Koehler, with numerous facsimiles, *Chronik für Vervielfältigende Kunst*, III, 82 (Vienna, 1890). Mr. Koehler warns his readers against mistaking the knife on early woodcuts for a graver. I would add that it must not be mistaken for the somewhat similar pen which betokens the draughtsman of the cut.

[4] In Hans Sachs, "Beschreibung aller Stände," 1568 (Andr. 231). *See* Linton, p. 25.

[5] *See*, however, Schr. 1455 (*note*).

in methods—

Modern wood-engraving may still have the same task to perform, the rendering in facsimile of the line as drawn. The names of Dalziel and Swain are specially associated with this line-work. But the drawing on the block need not be a pen-and-ink drawing in line; it may be a washed drawing, even a water-colour, in which the value of each tint has to be expressed in black and white by the engraver; if the latter is to reproduce a picture or a subject taken straight from nature he will use a photograph transferred to the block. In all these cases, but most of all when photography takes the place of drawing, the modern engraver has to make his own line, drawing for himself with the graver. Unlike the old-fashioned woodcutter, he has to devote minute attention to the background, not cutting it away altogether, but reducing the black by careful work through all gradations of grey to white. These gradations are his method of rendering colour and texture; he works in tones or tints even more than in line. Lastly, and this is the most important difference of all, such line as there is is white. Black lines will, of course, occur. In the high lights it is impossible to introduce any drawing at all except in the form of black on white. The spaces between the white lines, again, if they are sufficiently regular, will print as black lines, and these may catch the eye more than the white. This is especially the case where the wood-engraver has yielded to the temptation of competing with the engraver on steel and imitating a technique which is alien to his own material (see especially the work of the wood-engravers influenced by Thurston). The line, however, which gives the modern work its true character is the line cut with the graver, the line which prints white. White line, cut with the knife, is to be found occasionally in the early woodcuts, especially in ornamental prints where a black background was desired for decorative effect. There are a few well-known cuts by Flötner, Urs Graf, and others, entirely designed in white on black. In less important cuts and in places where it may easily be overlooked amidst the general scheme of black on white, white line occurs far more often than is generally supposed. The nearest equivalent, however, to modern white line work—nearest, because it is also graver-work—is the outline, shading, and cross-hatching in white which may be observed in the *manière criblée*.[1] Here the work was not on wood but on metal.

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[1] Dr. R. Kautzsch, on the other hand ("Einleitende Erörterungen," pp. 84-86), attributes to the technique of wood-engraving a very strong reaction on the technique of drawing. He goes so far as to attribute the complete revolution which took place between 1400 and 1450 in the manner of drawing, the change from the round to the angular, not to the influence of the Flemish school of painting, but to the rise of wood-engraving. Why, he asks, should a draughtsman draw a nose with a sharp angle, and display such a preference for sharply cleft rocks and leafless trees, if he had not learnt from woodcuts? In wood-engraving all round lines cause difficulties, everything straight and angular is natural; in painting it is just the reverse.

and in result.

White line—

in modern—

and in early work.

MATERIAL OF THE BLOCKS—WOOD OR METAL ?

The opinion associated especially with the names of Rumohr, Passavant, and Weigel, that a large number of the so-called woodcuts of the XV century, including many of the earliest and most primitive in appearance, were really cut on soft metal, has now been almost universally abandoned. The supposed grounds of this opinion, as stated by Weigel, have been shown by Dr. Lippmann[2] to be entirely inconclusive.

Wood or metal.

Sixty-three cuts in the "Collectio Weigeliana" were described as Metallschnitte. Willshire describes sixteen cuts in the British Museum collection as metal-cuts, and places them apart from wood-

Alleged metal-cuts.

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[1] *See* the Introduction to Division B.

[2] *Repert. f. Kunstw.* I, 222–232.

cuts in Division C of his catalogue. The characteristics of these alleged metal-cuts are as follows. The printing-ink has been unevenly distributed over the surface of the block, so that it has run into blots in some places and left others bare or marked with white specks. (This is supposed to be caused by the metal surface refusing to take the oily ink so evenly as the wood takes it.[1]) Where lines stand close together the ink has run between them and confused the outlines. The lines generally are thick, and sharp angles are avoided or blurred in the printing if they occur. The backs of such impressions show little indentation, and prove, therefore, that less force was used than in printing wood-blocks with the rubber. It is alleged, further, that in some of these cuts the border lines are bent, which could only happen with soft metal: not with hard metal, which would neither bend nor break; nor with wood, which would break, not bend.

Arguments against the use of metal.

The inference that these prints are from metal-blocks is disputed by Dr. Lippmann, first, on historical grounds; secondly, on the evidence of the prints themselves.

1. Historical.

There is no historical evidence for the theory that metal was used in the first half of the XV century. There are no documents which prove it, and the only metal relief-blocks which exist—blocks, it is important to observe, of copper, not of pewter or other soft metal—date from about 1500 or later. Against the theory, on the other hand, there are very strong presumptions from what we know of the history of engraving. The earliest Formschneider, it is universally admitted, used wood for the blocks with which they printed on textiles. Why should they change to metal? Not to get clearer impressions, for it is precisely the bad printing which is supposed to betray the metal block. Not to save themselves trouble, for bronze or copper would be much harder, lead, tin, or pewter certainly somewhat harder, to cut than wood. Metal, too, would be far more expensive, while it would also be less durable; wood-blocks, it is known, will yield a very large number of impressions, whereas metal is liable to oxidisation from the action of certain ingredients in the printing-ink, as well as from mere exposure to air or damp.

The earliest documentary evidence brought forward in favour of metal-cuts is the colophon of the German Belial, printed at Augsburg by Bämler in 1473, "Quem ereis figuris Johannes Bämler . . . perfecit." (In the German version of the colophon which follows, there is no expression corresponding to "ereis figuris.") It is certain that "ereis figuris" refers to the type, not to the cuts, both on the analogy of other expressions used to describe the type in the early days of printing, and because two other editions of the same book, printed by Knoblochzer at Strassburg in 1478, and by Sorg at Augsburg in 1481, copy the same expression in the colophon, whereas the cuts in all three are quite different in character, and in none of the three at all resemble the supposed "metal-cuts."

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[1] Linton says, on the contrary (*op. cit.*, p. 75), "An oil-ink, which is requisite for metal, will not run into blots; and metal will take it more readily than it will be taken by wood."

Quite a different piece of evidence is that afforded by the Horæ, printed at Paris by Jehan du Pré in 1488. The expression, "les vignettes de ces présentes heures imprimées en cuyvre," taken with its context, is quite free from ambiguity, and proves that the illustrations were printed from copper. These illustrations, however, differ as much from the primitive "metal-cuts" as they do from ordinary woodcuts. The work in them is not coarser, but far more delicate than the acknowledged work on wood. The metal relief-blocks actually existing are the following: certain borders and book ornaments on copper used by Basle printers of the XVI century, and found at Basle—there are two metal-blocks of the same sort in the Berlin Print-cabinet, viz. the Table of Cebes (P. 90, copy b, Vögelin's version C) and a title-border dated MDXX. by the engraver I. F.—an Adoration of the Shepherds, impressions of which are found in the Hours printed by Simon Vostre; certain blocks said to resemble Venetian illustrations of the middle of the XVI century; the block of an Arbor Porphyriana at Malines; certain blocks found in the Rotenhan family archives at Rentweinsdorf, and a few blocks not connected with book-illustration, viz. the Vision of St. Bathilde (Schr. 2564), a French copper-plate of about 1500, attached for printing to a wooden block on which three lines of xylographic text are cut; and two blocks in the possession of M. de Bruyne at Malines, the Castellum Marthe (Schr. 2219) and the Trinity, with SS. Crispin and Crispinian (Schr. 2441), again a metal-plate of about 1502, which was originally fastened to a wood-block for printing. These metal-blocks are very few compared with the number of wood-blocks of the same period which are preserved; they have nothing to do with the so-called "metal-cuts" of the first half of the XV century, and they tend to prove that when metal was used it was for the sake of obtaining effects of unusual delicacy, just the quality which is wanting in the early cuts. Metal was, no doubt, largely used in the decoration of finely-printed books like the French "livres d'heures," and again at Basle, where Holbein introduced the fashion of borders and initials engraved in relief on a minute scale. That is all that the historical evidence warrants us in believing.

2. Technical.

Passing to the technical arguments for the metal theory, based on the appearance of the prints themselves, the manner in which the ink was spread on the block is no argument at all for metal. A page in one of the earliest printed books in which woodcut illustrations occur, shows no difference in the inking of the wooden block and that of the metal type. In dealing with cuts produced before the introduction of the printing-press, the argument from the appearance of the print to the material of the block is quite fallacious, because it is based on a misapprehension of the early methods of printing, a subject to which I shall presently return. The argument that sharp angles are avoided and rounded forms preferred is no less fallacious, because the fact is to be explained by the manner of drawing which prevailed at this period, and the draughtsman, not the engraver, is responsible for such forms. The assertion, which would be more important if it could be proved, that bent lines occur has been singularly unfortunate in its defenders. One of Rumohr's capital instances, a "metal-cut" in the Divisie-Cronycke (Leyden, 1517), turned out to be only the half of a wood-block which had been cut for the Chevalier Délibéré (Gouda, 1486 ?), while the other half of the same block, also reprinted in the Chronicle, had become badly worm-eaten. Linton, who rejects Weigel's arguments for metal from the effect of the printing, finds a new reason for believing in metal in the fact that the edges of the lines in certain cuts betray the action of the graver, not the knife. He gives (p. 68) as an instance a cut from Turrecremata's Meditationes (Rome, 1467), which shows the clearest indication of wood which anything short of a worm-hole could give, viz. several pieces chipped out of the border-line, which ought, on the metal theory, to have bent, not broken.

For all these reasons I prefer the old-fashioned view that all the primitive cuts are woodcuts, to the theory which prevailed from Rumohr's time to Willshire's. The cuts which those critics set apart as a class by themselves have strongly marked characteristics in common, and there is a certain loss in dispersing them among other woodcuts on the system of Schreiber's "Manuel" and of my own catalogue; but their explanation of these characteristics was mistaken.

EARLY METHODS OF PRINTING WOODCUTS.

Three methods of printing were used in the xv century for woodcuts.

It used to be said that two methods of printing woodcuts were in use in the xv century, and that the "rubber," the instrument of the earlier method, was gradually superseded by the printing-press.

The second statement corresponds to the facts: the first requires modification. If we examine a large number of the woodcuts which we have good reason for ascribing to a period earlier than the introduction of the printing-press, we shall find differences which make it hard to believe that all were printed in the same way, with the rubber. Dr. Lippmann[1] has suggested, with great probability, a third and still more primitive method of printing, which explains satisfactorily the peculiar appearance of that large group of coarse and early woodcuts, which, as we have seen, passed some years ago for metal-cuts.

Method of printing on textiles, as described by Cennini.

I have said that wood-engraving for the purpose of printing pictures on paper arose from wood-engraving for the purpose of printing patterns on stuff. If we knew how the latter sort of printing was done we should expect to find here some clue to the mode of printing used for the earliest woodcuts. Fortunately we have in Cennino Cennini's "Treatise on Painting" (composed before 1437) a precise description of the method of printing on stuff from a wood-block.[2] The stuff was stretched in a square frame, the block was laid face downwards on the stuff, so that the ink or colour came in contact with it, and held in position in some way not explained, perhaps only with the printer's left hand; the printer then with his right hand rubbed the under side of the stuff vigorously with a wooden shield across so much space as was covered by the block. In this way the pattern was transferred to the stuff by two different kinds of pressure, from above and below. Now it is obvious that this method of printing could not be applied without modification to paper, for the material would not be strong enough to bear the strain of being stretched on a frame and vigorously rubbed.

First method of printing woodcuts: simple pressure on the back of the block.

We must suppose that the pressure from above was retained, the rubbing from below abandoned. The paper, damped as in later press-printing, was laid on a firm even surface. The block, covered with the thick oily ink, printing very black, which we find was used for all the earliest woodcuts,[3] was then laid face downwards on the paper and pressed down from the back by hand-force; that was all. This hypothesis will account fully for the irregular spreading of the ink, the blurred lines and all the peculiarities of the supposed "metal-cuts," and also for the appearance of the backs of these early cuts, which do not show the strong indentations produced both by the rubbing process and by printing in the press.

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[1] *Repert. f. Kunstw.* I, 218–221. I am indebted to this article of Dr. Lippmann's for almost all that is said in this Introduction on the subject of printing.

[2] Cap. 173: "Il modo di lavorare colla forma dipinti in panno."

[3] This is inconsistent with two statements by Mr. Weale (Bibliographical Society's Transactions, IV, p. 208): first, that "the earliest of these prints" (woodcuts found in tombs at Bruges, one of which tombs, he alleges, was older than 1412) "were taken from the wood-blocks in watery ink by means of a rubber"; secondly, that "soon after this date (1426) the use of oil as a medium for printing was introduced, and this gave rise to another lawsuit, terminated by a decision of the magistrates, dated 17th August, 1447, forbidding its use by anyone who was not a member of the Gild of Painters." I have not seen any of these Bruges woodcuts, but the facts, as given by Mr. Weale, are so inconsistent with all the other evidence which we possess, at any rate for

Second method: the rubber.

The different, but equally simple, process of printing with the "rubber" (*Reiber*, *frotton*) must have come into use later, towards the middle of the XV century, because the cuts which are found to have been printed in this way show the influence of the Flemish school of painting and the other developments in design (the progress from mere outline to hatching, then to cross-hatching) which were gradually introduced from about 1440–50 onwards. In this process the block was laid down face upwards; the paper was laid on the block and forced down upon it by vigorous rubbing with a flat piece of wood, or with a leather ball, till it had sufficiently taken the impression. The ink used for this purpose was not the black greasy ink formerly used, but a thinner black, or more often a brown or grey watery fluid, a sort of distemper, which gave a much sharper, though paler, impression, and was better adapted to the subsequent colouring with water-colour than an oily ink. The impression was still liable to be uneven, if the rubbing was not applied equally to the whole surface, but with proper care it could be very distinct indeed, and the pressure of the paper on the block made a strong indentation, by which, combined with a certain glaze or polish produced by the action of the rubber on the paper, these impressions can be recognised when the back of the print is exposed.

Third method: the printing-press.

The rubber continued to be used till late in the XV century, on account of its portability and cheapness, by Briefmaler, who did not possess a regular printing-press. It is not necessary to suppose that woodcuts were never printed with a press before the invention of printing books with movable type, for they could have been printed in any screw-press, such as was used, for instance, by bookbinders. "Unum instrumentum ad imprimendas scripturas et ymagines" has already been mentioned as one of the effects left by an abbess who died at Malines in 1465. Whether this "instrument for printing" was a press of any kind or not it is impossible to say. At any rate the printing-press, which combined mechanical regularity of impression with the great advantage of enabling type to be used along

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German woodcuts, that I hesitate to believe that any woodcuts printed with the rubber can be so early, or that oil-ink was not in use before 1426.

The use of watery ink is no mark of early date, unless it is supported by the evidence of style, for the same pale fluid was used by Briefmaler till after 1480.

with the wood-block, came more and more into use after 1460, and gradually drove out the more primitive practice of printing with the rubber. The printing-press has remained in principle the same from its invention to the present day: ordinary printer's ink is used for printing woodcuts, and the paper is pressed down from above, either by a "platen" or by a cylinder, upon the face of the block, or of the block combined with type in the "forme," which is inked with a roller before each impression.

COLOURING.

Colours as a guide to origin.

The study of the colours which occur on woodcuts, with a view of determining the local school to which they belong, has not advanced, so far as I am aware, beyond the stage at which it was left by Weigel, who has written more fully than anyone else on this subject.[1] Progress is most likely to be made by a study of the colouring in illustrated books, a subject which early writers on art used to neglect. The difficulty of writing on colours is that a word may not convey at all the same notion of colour to the reader as it did to the writer; the subject cannot, in fact, be studied in books, and the student must acquire his own experience for himself. Some ground has been gained, but not much. I do not believe that the colouring of woodcuts was influenced by the local schools of painting; I mean, of oil or tempera painting as a fine art. The woodcuts are connected by their origin, not with the painter's workshop, but with the Scriptorium; they were produced as substitutes for miniatures or for hand-painted saints and broadsides in water-colours; the latter have perished, and the former are little known and little worth knowing, but it is to them, and not to altarpieces, that we should look for analogies to our coloured woodcuts.

Technique.

The usual technique was precisely that of the modern child who is presented with a box of paints and a brush and a copy of an illustrated newspaper to colour. Everything was done by hand and with a brush in the same water-colours or body-colours as were used for illuminations in MSS., except the more complicated business of impressing leaf-gold (*see* p. 13, *note* 1). On playing-cards, no doubt, the designs were painted through stencils before they were printed from wood-blocks, but I have found no indication that stencils ("Patronen") were ever used for colouring picture-woodcuts in the XV century, as has sometimes been asserted. Stencils, however, were certainly used by the later XVI century Briefmaler for their broadsides.

There is one group of woodcuts, however, in which the colours were printed, each from a separate block. I refer to certain illustrations in Missals printed by Erhard Ratdolt at Augsburg between 1490 and 1500.

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[1] W. u. Z. I, xix–xxi, translated and abridged by Willshire; "Introd. to Ancient Prints," i, 175–6, and by Linton, *op. cit.*, p. 37.

Ratdolt printed astronomical diagrams even in three colours—red, orange, and black—before he left Venice in 1486,[1] and after he returned to Augsburg the majority of his books down to 1516 contain specimens of printing in red and black (heraldic woodcuts, initials, and printer's marks). In the illustrations in question, however, the colour-printing is much more elaborate than this, four colour-blocks being used in addition to the ordinary black outline-block. The earliest specimens with which I am acquainted, and the only ones to be seen in the British Museum, are in the Brixen Missal of Aug. 17, 1493.[2] The black outline-block of the Crucifixion in the Canon, which may be seen in the ordinary hand-coloured state in the Freising Missal of 1492,[3] is here supplemented by four colour-blocks—bright red, yellow-ochre, dull steel-blue, and olive-green. Even the drops of blood are printed from the red block and then touched up by hand, while the crown of thorns and the initial E of the prayer beneath the woodcut have been printed from the green block. There is in fact no hand-colouring except the blue of the sky, a little flesh-colour (now brownish in tint), and the pale pink of the border. It is certain, not only from the sharp outline of each separate colour, but also from the deep impression which each colour-mass has left even on a vellum leaf, that the colour was not laid on with stencils but printed in the press from separate blocks. The frontispiece of the same volume, with the patron saints of Brixen, is coloured by hand in the ordinary way, but at the end of the calendar there is a handsome cut of the arms of Florian Waldauf von Waldenstein printed from three blocks, black, red, and yellow-ochre. Similar specimens of colour-printing from Ratdolt's press may be seen in the Passau Missal of 1494 (in the Cabinet of Prints at Berlin the Paris copy has only the frontispiece, not the Crucifixion, but there is a beautiful impression of the latter on vellum, detached from the book, in the Hofbibliothek, Vienna), and in the Augsburg Missal of 1496 and the Passau Missal of 1498[4] (both in the Berlin

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[1] *See* G. R. Redgrave: "E. Ratdolt and his Work at Venice," monograph published for the Bibliographical Society, 1894, p. 16, with a reproduction in colours of a cut from Sacrobosco, Sphæra mundi, 1485 (Hain, 14111; Proctor, 4402). This is the only cut in the book in which red occurs, but a dingy brown is found in other diagrams, as well as the orange, in combination with a black outline.

[2] Hain, 11273; Proctor, 1900.

[3] Hain, 11303; Proctor, 1895.

[4] A facsimile of the frontispiece of the latter Missal, SS. Valentine, Stephen, and Maximilian, printed in four colours in addition to black, has recently been published in Dr. Lippmann's "Engravings and Woodcuts by Old Masters," x, 49.

Cabinet.[1]) Exactly the same method of colour-printing was used in a few rare woodcuts of the XVI century, the most remarkable of which are Altdorfer's Beautiful Virgin of Ratisbon, and the arms of Cardinal Lang, by the master of the Trostspiegel, which appeared in Senfel, Liber Selectarum Cantionum, published by Grimm and Wirsung at Augsburg in 1520. The peculiar shades of blue and green used (with five other colours—black, red, pink, grey, and gold) in the latter cut are almost exactly the same as in the Crucifixion, printed twenty-seven years earlier, and it may be supposed that Ratdolt's workmen kept alive the tradition of this kind of printing. Printing in two colours—red and black—as applied to title-pages and heraldic cuts was fairly common in various parts of Germany and Switzerland in the XVI century.

III.—THE BRITISH MUSEUM COLLECTION.

Divisions.

The woodcuts and metal-cuts of the XV century are catalogued in four divisions:—

A. Woodcuts, whether separate or in sets, which did not appear in books.

B. Dotted prints and a few other cuts on metal.

C. Portions of blockbooks.

D. Book-illustrations.

Origin.

Of the prints comprised in these four divisions, nothing except a few sets of book-illustrations is derived from the cabinet of Sir Hans Sloane which formed the original nucleus of the national collection. The Grotesque Alphabet of 1464 was presented by Sir George Beaumont (d. 1827). Twenty-three woodcuts described in Divisions A and D form part of the generous gift made by Mr. William Mitchell in 1895. A few cuts in Divisions A and D were presented or bequeathed by Sir A. W. Franks, K.C.B. A few illustrations in Division D were transferred from the Bagford collection in the Department of Printed

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[1] Ratdolt was the pioneer of colour-printing in Italy, as afterwards in Germany, but some other Venetian printers were not slow in following his example. The book on degrees of consanguinity, by Johannes Crispus de Montibus, printed by Johannes Hamman of Landau, "dictus Herzog," in 1490 (Hain, 11607), contains a large folding cut of a genealogical tree in three branches, springing from the head and hands of a seated man, printed in three colours—red (the type only), purplish brown (the figure and stem), and green (the leaves). Impressions in the British Museum (Proctor, 5185) and in the Berlin Cabinet (Lippmann, "Italian Wood-engraving," 1888, p. 68). Some copies of the book have the cut printed in black only. A woodcut printed in four colours (besides black) is said to occur in a book from another Venetian press, that of Johannes and Gregorius de Gregoriis. Prof. Jaro Springer has described an anatomical woodcut so printed in the 1493 edition of Ketham's "Fasciculus Medicinae" (the last illustration in the book). *See* "Der Farbenholzschnitt" (*Die Graphischen Künste*, Vienna, 1893, XVI, 12). This edition is not in the British Museum.

Books in 1900. All the remaining prints of these classes have been acquired by purchase at various times since 1837, the date of the general Inventory of the Printroom. Of these purchases by far the most important was that of part of the famous collection of T. O. Weigel of Leipsic; many of the finest cuts in Divisions A and B were acquired at the sale of that collection in 1872.

Among more recent acquisitions I may mention that of eleven dotted prints from the collection of the late Mr. John Malcolm of Poltalloch, which was purchased as a whole by the Trustees of the British Museum in 1895.

Quality.

The collection is inferior both in numbers and in importance to those at Berlin, Vienna, and Munich. The last named, derived as it is from the libraries of numerous suppressed convents in South Germany, is *facile princeps* among collections of this class of work. After these three there is no other, with the possible exception of Paris, with which our own collection need fear comparison.

The majority of the primitive woodcuts, here and elsewhere, are rude productions, created to meet a popular demand for cheap devotional art, and lacking the care and finish which an artist might have given them. Often badly printed and carelessly daubed with colour, they have little to recommend them except their rarity, the interest of their subjects and the light which they throw on the social and religious life of the period.

In exceptional cases, however, the hand of a true artist can be recognised. The finest single woodcuts of the xv century, like the finest of the blockbooks, were made in the Netherlands about 1455–1465, and show the direct influence of the painters of the Van Eyck and Rogier van der Weyden school. We have good examples of this class of work in A 33, 82, 130. Among undoubtedly German woodcuts, A 26, 65, 90, and D 1 are of unusual excellence. From 1486 onwards more definite artistic personalities begin to emerge: we have book-illustrations designed by known painters in D 20, 23, 24, 35; A 143–145 are the work of an original engraver, Mair of Landshut, who is better known by his work on copper, and A 129 is by a remarkable Swiss artist of the close of the century, who may have known Dürer's early work, and who, at any rate, has caught the spirit of the new age which Dürer inaugurated.

Signatures.

A few of the earlier cuts bear signatures, the monograms of wood-engravers, or the names of Briefmaler, of whom nothing, or next to nothing, is known. Such signed cuts are A 46, 73, 125, 147; D 11, 22, 33. The name which occurs on A 17 and A 124, Hans Kurtz, is that of a poet, not a draughtsman or engraver.

Dates.

The following cuts are dated:—A 7 (3), 1457; A 25, 1464; A 131 (before the mutilation of the letter A), 1464; A 111, 1473; A 120, 1481; A 123, 1482; A 134, 1483; A 127 (dated in MS.), 1487; A 128, 1496; A 129, 1499; A 143, 1499; A 145, 1499. Some others may be dated pretty closely by inference, *e.g.* A 142, before 1461; A 26, about 1480–1482. The woodcuts in Division D, so far as exact bibliographical information about them can be given, are assigned to definite dates and places by the colophons of the books from which they are derived. Remarks will be found on the signed and dated dotted prints in the separate introduction to Division B. Wherever good reasons exist for assigning a woodcut in Division A to a particular date or place they are mentioned in the text.

Difficulty of determining date and place of origin.

I may be thought to have erred on the side of caution in refraining too frequently from expressing an opinion on these questions. Warned by the fate of some of the conjectures of my predecessors, I believe such caution to be, if a fault, a fault on the right side. In some cases, for instance, I have found the attribution of a woodcut to a particular time and a particular local school on the ground of style or colouring to be refuted by the discovery that it is an illustration from a book printed at a different place and date.[1] Anyone who should pretend to form competent judgments on the date and place of origin of all German XV century woodcuts, must have qualified himself by a far more thorough study of the certified examples, first and foremost among which are the illustrated books, than I have yet been able to undertake. A scientific criticism of the supposed evidence of the colouring adopted at different centres of art has yet to be written. The study of watermarks has made little progress. A knowledge of the niceties of local German dialects ought to yield valuable results, but such knowledge is beyond the reach of any but a philological specialist.

Arrangement of the collection.

In the absence of more definite historical data it has been necessary to retain the old-fashioned but convenient classification by subjects for the prints in Divisions A and B. Neither a chronological nor a geographical arrangement could have been attempted without embarking on a sea of conjecture. At the most the Flemish prints might have been kept apart from the German, but even this rudimentary separation has been sacrificed to convenience.

The majority of the prints in this part of the collection have already been numbered twice: by Willshire in his "Descriptive

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[1] For a blunder of a different, but more serious, kind, *see* the note on A 140.

The system of numbering compared with those of Willshire and of Schreiber.

Catalogue of Early Prints in the British Museum," vol. I. (London, 1879), and by W. L. Schreiber in his "Manuel de l'Amateur," tom. i–iii (Berlin, 1891–93). The references to Willshire's catalogue have been retained and references to Schreiber's "Manuel" have been added on the mounts. They are, of course, also included in the text. The new system of numbering differs in some respects from both.

Willshire.

Willshire's system has not only been rendered obsolete by new accessions to the collection, but was originally based on what I am bound to consider a wrong principle of division, treating a number of the coarser cuts, on account of peculiarities in the printing, as metal-cuts, and placing them apart in Division C. Many of the prints in Willshire's Divisions A and E are not relief-cuts, and consequently find no place in this catalogue at all. Willshire's A 2, his Division C and the greater part of his Division D have been united to form Division A of the new catalogue. Division B is, in the main, the same in both, but it now includes such prints as have been retained from Willshire's Division E. The blockbooks included by Willshire in D have been treated now as a class by themselves in Division C, while the book-illustrations, which were not included at all, except by inadvertence, in either Willshire's or Schreiber's catalogue, hold a prominent place in the new arrangement, and stand alone, after the blockbooks, as Division D. The arrangement by which the dotted prints, Division B, now come between two classes of woodcuts is not based on any logical principle, but is adopted simply for convenience, for the sake of retaining as far as possible the numerical order of Schreiber.

Schreiber.

The author of the "Manuel de l'Amateur" has courageously attempted to describe all the extant woodcuts and relief-cuts of every kind produced in the xv century, with the very large exception of the book-illustrations. He has actually described little short of 3000 cuts, exclusive of blockbooks, which will form the subject of a volume not yet published. In describing each cut he has mentioned the place where every impression, in cases where more than one exist, is preserved, and an index of places at the end of each volume makes it possible with a little trouble to take a survey of the contents of every collection which he has utilised.

The advantages of this plan are great. Each print described is brought into proper relations with others akin to it in subject or workmanship. One collection may be compared with another, and the student who cannot travel need no longer ignore every collection but the one to which he has access. Insularity and want of acquaintance with continental collections are at the root of many of the faults of Willshire's catalogue. Much may be excused if we remember how few of the cuts now described by Schreiber are to be found in the pages of Passavant and Weigel, the only earlier writers who had described any considerable number of these prints. Travel still remains the only means of forming an acquaintance with the subject at first hand, but as a preparation for travel or as a reminder to the traveller when returned, such a handbook as Schreiber's is of great use. Of the large number of prints described in it, it is obvious that no single collection contains more than a small proportion. Those included in our own range from no. 16 to no. 2798, and the gaps are many and wide.

Treatment of reproductions.

These gaps are filled to a small extent by reproductions. The latter are mentioned in the text, wherever the reproductions themselves are mounted and placed among the originals as an aid to study, but only a general mention is made of such large collections of reproductions as the facsimiles of the Munich and Nuremberg collections, the "Collectio Weigeliana," and Schreiber's own atlas of facsimiles. No reproduction receives a number in this catalogue, nor are any described unless for the sake of adding something new to the information already available about the originals.

Treatment of connected series of prints.

The general plan of Schreiber's handbook made it necessary for him to adhere strictly to order of subject, and consequently to break up sets of prints, only recording their continuity by citing the remaining numbers of the series in the notes on each of its members. In cataloguing a single collection there is no need to break up sets in this way, and a consistent adherence to Schreiber's numbering would have caused difficulties in the practical matter of mounting and also serious hindrances to study. All connected series of prints have therefore been kept together, as in Willshire's catalogue, and the dislocation thus caused in Schreiber's system of numbering has been remedied by the simple expedient of cross-references wherever a print described by Schreiber occurs out of its numerical order. Each set bears a single number, and the distinguishing numbers of the prints which compose it are placed between brackets.

Order of subjects.

In the order of the separate subjects I have followed Schreiber for the sake of convenience, though I cannot but regard some of his subdivisions as superfluous. The distinctions which he draws, for instance, between "apocryphal and legendary" subjects from the Life and Passion of Christ, and subjects taken directly from the Bible, are surely too refined and critical. To the mediæval mind the different incidents of the March to Calvary and the preparations for the

Crucifixion were all on a level as matters of faith, and as they are all included in every extensive series of the Passion, I see no reason for placing a portion of them widely apart from the rest. In one other point I have followed Schreiber in his departure from the generally adopted arrangement by subject. Instead of enumerating first the male saints and then the female, he has catalogued both together in a single alphabetical series. This is a matter of very small importance, and perhaps the new plan is a little simpler than the old.

Prints hitherto undescribed.

The following prints (in addition to most of the woodcuts in Division D) have not been described in either of the previous catalogues: A 38, 39, 40 41, 51, 75, 116, 128, 137, 140, 141, 142, 146, 148; B 23. A few of these (from the Mitchell collection) are Flemish woodcuts, to be dated rather after 1500 than before, and it is doubtless for this reason that they are not in Schreiber's catalogue. In the absence of positive evidence, however, I have let them remain with the XV century cuts to which they are most nearly allied. Towards the end of Division A will be found a small group of woodcut copies from line-engravings by Schongauer and Israhel van Meckenem; these, too, may be of the XVI century. It is hard to draw the line exactly where no evidence of origin exists. Other copies of engravings which are clearly of early date, and have been described before, such as A 14, 27, 35, have not been detached from the general arrangement by subject.

Method adopted in describing the cuts.

In describing each woodcut or metal-cut I have adopted the following system. I mention first the letter and number which the print bears in the new catalogue; secondly, its title or subject; thirdly, the references to Schreiber and Willshire, and, in the case of prints from the Weigel collection, to the work of Weigel and Zestermann. Then follow a description of the composition of the print, transcribing any inscriptions which occur on it, and such critical remarks on technique or style as apply to the cut itself, apart from the accidents of this particular impression. The impression itself is then further characterised by the following details: measurements (in millimetres, height preceding width), the dimensions given always including the border-line, unless any exceptional shape is being measured, or the cut is imperfect; remarks on state of preservation; breadth of margin (if any), measured at the narrowest and widest parts; watermark (if ascertained); colours; previous collections (if the *provenance* of the print is known); lastly, the name of the collector or dealer from whom it passed directly into the Museum collection, and the year in which this took place. Other impressions of the cut, and any reproductions of it which exist, are mentioned after these details. Any longer criticism of the print, or of references to it in the existing literature, which is required, is placed in a separate paragraph following the usual series of notes. I have avoided, as a rule, both æsthetic criticism and remarks on the subjects of the prints, unless the latter are unusual and still insufficiently explained. There are numerous books of reference and special monographs dealing with religious symbolism and the attributes of the saints which are likely to be known and accessible to most persons who will use this catalogue. Moreover, a great deal of explicit information on these subjects is conveyed in both the earlier catalogues by Willshire and Schreiber, which the present work is designed to criticise and complete, but not entirely to supersede.

Abbreviations.

The following abbreviations should be explained :—

B.	A. Bartsch. Le Peintre-Graveur.
Ess.	A. Essenwein. Die Holzschnitte des XIV und XV Jahrhunderts im Germanischen Museum zu Nürnberg.
P.	J. D. Passavant. Le Peintre-Graveur.
Schm.	M. Schmidt. Die frühesten und seltensten Denkmale des Holz- und Metallschnittes im K. Kupferstichcabinet und in der K. Hof- und Staatsbibliothek zu München.
Schr.	W. L. Schreiber. Manuel de l'Amateur de la Gravure sur Bois et sur Métal au XV^{e} Siècle. Tom. I–III, VI–VIII.
W.	W. H. Willshire. A Descriptive Catalogue of Early Prints in the British Museum. Vol. I. German and Flemish Schools.
Warn.	F. Warnecke. Die deutschen Bücherzeichen.
W. u. Z.	T. O. Weigel und A. Zestermann. Die Anfänge der Druckerkunst in Bild und Schrift.

The titles of other works less frequently cited are given in full.

In the descriptions, l. and r. stand for left and right, always used from the point of view of the spectator, except when parts of the body are mentioned.

Repr. = Reproduction.

CATALOGUE OF GERMAN AND FLEMISH WOODCUTS.

PART I.

DIVISION A.—SINGLE WOODCUTS.

A 1.

ABRAHAM'S SACRIFICE.

Schr. 16. W.—D 23.

Abraham stands l. brandishing a sword with his r. hand over his head, and holding with his l. hand the robe of Isaac, who kneels on the steps of an altar r. In the r. upper corner an angel appears from the midst of rays and conventional clouds. He lays his r. hand on the blade of the sword and points with his l. hand to a ram hanging by its horns from a tree behind the altar. Another tree is seen to the l. of Abraham, and a flaming torch lies at his feet. Double border. No cross-hatching is used.

[116 × 74.] Good impression with margin [7]. Colours: verdigris green, yellow, crimson lake, pink, brown, grey; the border dull red.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

THE PASSION.

Schr. 24. *See* A 8 (1–18).

A 2.

THE ANNUNCIATION.

Schr. 36. W.—D 51.

The Virgin kneels on a dais l. with folded hands before a prie-dieu under a canopy. Gabriel kneels before her, near the edge of the dais, holding a blank scroll in his r. hand. In the background r. are two round-arched windows with circular panes of glass. Double border, which has been cut at the top and on the r. side. No cross-hatching. Shaded in straight, regular lines. The drapery is good.

[111 × 89.] Good impression, cut. Colours: vermilion, madder, verdigris green, yellowish green, pale yellow; the border vermilion.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

A 3 (1–8).

EIGHT SMALL RELIGIOUS SUBJECTS, DESIGNED FOR A CALENDAR.

W.—D 103.

(1)	Schr.	60.	The Visitation (*not* "Christ taking leave of his mother." W.)
(2)	,,	80.	The Nativity.
(3)	,,	112.	The Adoration of the Magi.
(4)	,,	576.	The Man of Sorrows, with a kneeling suppliant who holds a scroll with the MS. inscription, *miserere mei de'* (*not* "The Incredulity of St. Thomas." W. Schr.)
(5)	,,	749.	The Trinity.
(6)	,,	1335.	St. Catherine of Alexandria.
(7)	,,	1492.	A Priest saying Mass (*not* "The Mass of St. Gregory." W. Schr.)
(8)	,,	1941.	A Monstrance.

[*c*. 41 × 28.] Rather late impressions, all cut except (6). Colours: green, yellow, crimson lake, brown.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

Schr. (788) describes six of these cuts (nos. 1, 2, 3, 6, 7, 8), with three others of the same set, the Nativity of the Virgin, Purgatory and the Last Judgment, as occurring (uncoloured) on an Augsburg Calendar for 1497 in the Cabinet of Prints at Munich.

An earlier calendar, for 1485, in the Liechtenstein (formerly Hauslab) collection at Vienna, signed "Meister Joss Hordt zu Augspurg," has nine of these cuts (seven undescribed) printed in a row at the top, in the following order: The Virgin and Child, St. Catherine (Schr. 1335), St. Barbara, St. Margaret, St. Veronica, St. Apollonia, St. Mary Magdalen, St. Lucy, the Man of Sorrows (Schr. 576). This calendar has the signs of the Zodiac down the l. side and the Augsburg arms at the bottom.

A 4.

THE NATIVITY.

Schr. 67. W.—D 60.

The Child lies l. on a mattress under the roof of an open shed, sheltered on two sides only by a low, wattled fence. His whole body is surrounded by a halo with wavy outline, in addition to the cruciform nimbus round his head. The Virgin kneels in the centre, at the opening of the shed, with folded hands, St. Joseph stands behind her. The ox and ass are feeding from a manger l. behind the child. Double border.

[111 × 80.] Rather late impression, with the border broken in several places; slightly cut. Colours: flesh-colour, vermilion, purple, purplish brown, yellowish brown, dull yellow, light green, dark green; the border on two sides purplish brown, on the other sides dull yellow. W. suggests that the colour was perhaps applied with stencils. This may be true in the case of the yellow. There is no ground for supposing that any part of the design itself was produced in this way.

Purchased from Mr. Tiffin, 1859.

The composition is identical with that of a cut at Nuremberg (Germ. Museum), Schr. 69, Repr. Ess. pl. xxv. The two, however, are not printed from the same block. The Nuremberg cut is smaller [95 × 72], and the border encroaches on the design, concealing one of St. Joseph's legs and the top of the roof.

THE NATIVITY.

Schr. 80. *See* A 3 (2).

A 5.

THE ADORATION OF THE MAGI.

Schr. 97.

The Virgin, wearing a crown, sits r. under the roof of an open shed, with the child on her l. arm. The eldest of the Magi kneels before him; the others stand l. Black background, with buildings in the distance and a star over the roof of the shed. Wide double border.

[393 × 280.] Modern impression from the block in the Derschau collection, now in the Berlin Cabinet (Becker A 3). It is more than probable that the block is a modern forgery.
Purchased from Mr. Bousfield, 1850.

THE ADORATION OF THE MAGI.

Schr. 112. *See* A 3 (3).

† THE FLIGHT INTO EGYPT.

Schr. 120. (Reproduction.)
[91 × 237.] Collotype from the original in the Dresden Cabinet.

JESUS DISPUTING WITH THE DOCTORS IN THE TEMPLE.

Schr. 127. *See* A 7 (1).

A 6.

THE RAISING OF LAZARUS.

Schr. 145. W.—D 26.

The scene is a field outside the walls of Bethany. The stone tomb of Lazarus lies across the foreground. Lazarus, wrapped in grave-clothes, sits in the middle of the tomb, with both hands raised and his eyes bent on Jesus, who stands l. near the foot of the tomb. A long scroll, passing from the robe of Jesus across the front of the tomb, and partly hiding a pickaxe and shovel, bears the inscription, **Ego sum resurrectio et vita qui credit in me: etiam si mortuus fuerit viuet.** St. Peter leans over the edge of the tomb towards Lazarus, looking back to Jesus. The eleven other Apostles, distinguished like St. Peter by a plain nimbus, form a group l. behind the principal actors in the scene. To l. of Jesus stands St. Mary Magdalen; to r. of the group St. Martha, from whom proceeds a scroll with the inscription, **Dñe si fuisses hic frater meus nõ fuisset mortuus.** The male saint who stands between Jesus and the Apostles, wearing a peculiar nimbus similar to that of Martha and Mary, may be St. Maximin, one of the 70 disciples, who, according to the legend, accompanied Lazarus and his sisters to Provence. The other female saint between Jesus and Martha may in that case be their handmaid, St. Marcella. To r. near the head of the tomb is a group of Jews, both men and women. One of the two foremost persons says to the other (on a scroll), **Ecce quo modo amabat eum.** In the r. upper corner the hand of God, with a nimbus, issues from a cloud.

The folds of the drapery are rounded. There is no cross-hatching. The border is single.

[268 × 193.] Good impression, but slightly worm-eaten and stained by water. No margin. Colours: green, yellow, light red, light brown, black.
Purchased from Messrs. Smith, 1845.

A 7 (1–28).

THE PASSION, 1457.

A Series of Twenty-eight Cuts. W.—A 2.

(1) Schr. 127. Jesus disputing with the Doctors in the Temple.
(2) „ 161. Jesus washing the Apostles' Feet.
(3) „ 174. The Last Supper. On the bench on which Judas is sitting is the inscription, **lvii ior** (Repr. W. pl. ii.)
(4) „ 197. The Agony in the Garden.
(5) „ 215. The Consternation of the Soldiers.
(6) „ 221. The Betrayal of Christ by Judas.
(7) „ 238. Caiaphas rending his Robes.
(8) „ 247. St. Peter's Denial of Christ.
(9) „ 231. Christ before Pilate (*not* " Annas." Schr.)
(10) „ 268. Christ before Herod.
(11) „ 252. The Mocking of Christ.
(12) „ 296. The Flagellation.
(13) „ 323. Christ being crowned with Thorns.
(14) „ 331. Ecce Homo.
(15) „ 285. Pilate washing his Hands.
(16) „ 350. Christ bearing the Cross.
(17) „ 656. Christ being stripped of his Robe.
(18) „ 662. Christ awaiting Crucifixion.
(19) „ 676. Christ being nailed to the Cross.
(20) „ 447. Christ on the Cross, with the Virgin and St. John.
(21) „ 690. Christ descending into Hell.
(22) „ 499. The Descent from the Cross.
(23) „ 509. The Lamentation over the Body of Christ.
(24) „ 528. The Entombment.
(25) „ 543. The Resurrection.
(26) „ 551. The Holy Women at the Sepulchre.
(27) „ 558. Christ appearing to St. Mary Magdalen.
(28) „ 569. The Incredulity of St. Thomas.

[*c.* 90 × 67.] The cuts are printed on vellum, and have been cut close to the outer line of the border. Most of them have MS. on the verso. They are well printed, not in pale ink (P. i, 201; ii, 8), but in a strong black, and in excellent preservation. Colours: gold, silver, vermilion, crimson, ultramarine, verdigris green, yellowish green, yellow, brown, grey, black; the border vermilion. The colours are not merely applied in flat surfaces, but are carefully shaded.

From the Bindon Blood Library, second portion; sold at Sotheby's, August 1856. Lot 4467 (£2 11s.), described as "Vita Christi; a series of woodcuts." The cuts were then already in their present detached state.

Purchased from Mr. Hamilton, 1856.

Willshire, following Waagen ("Galleries and Cabinets of Art in Great Britain," London, 1857, p. 49) and P. ii, 8, describes these cuts as engravings on copper; but this view is certainly wrong, and they are without doubt impressions from relief-blocks. I believe Schr. to be right in placing them among woodcuts. There is not a line which could not have been printed from a wood-block, and the slight fractures in the border of nos. (26) and (27) are evidence in favour of wood. The cleanness and completeness with which the background is cut away is another indication that wood-blocks were used. The difficulty of cutting away metal was so great that the engravers usually preferred to leave the surface standing and cover it with ornament; when they did cut it away they were seldom able to avoid leaving irregular lines and patches in relief.

The drawing and execution seem almost too good for so early a date as 1457, but the inscription on no. (3) admits of no other interpretation, except on the gratuitous assumption that it has been omitted, and that the date should be read as 1467. It is supposed that the series was engraved at Cologne.

It is evident that the cuts were not merely inserted in a MS. The vellum leaves on which they were printed formed an integral part of the volume, so that the cuts must have been printed in the places designed for them before the text was written (*see* note on A 142).

A 8 (1–18).

THE PASSION.

Schr. 24. W.—D 50.

A series of 28 cuts (18 different), printed on two sheets. They are arranged in two rows on both sides of each sheet. The first contains 16 cuts, all different; the second contains 12 cuts, of which 2 are new, the rest merely repetitions. The order is arbitrary, but the fact that the cuts are printed on both sides of the paper is against Schreiber's view that they were intended to be cut out and used as illustrations to manuscripts. In printing the first sheet care has been taken that the outlines of the cuts coincide on back and front, though the pairs thus produced have no logical connection; in the second sheet this is not the case.

The subjects are as follows:—

(1) The Betrayal of Christ.
(2) Christ before Herod.
(3) The Flagellation.
(4) Christ being crowned with Thorns.
(5) Pilate washing his Hands.
(6) Christ bearing the Cross.
(7) Christ being nailed to the Cross.
(8) Christ on the Cross, with the Virgin and St. John.
(9) Christ descending into Hell.
(10) The Descent from the Cross.
(11) The Lamentation over the Body of Christ.
(12) The Entombment.
(13) The Resurrection.
(14) Christ appearing to St. Mary Magdalen.
(15) The Incredulity of St. Thomas.
(16) The Ascension.
(17) The Descent of the Holy Ghost.
(18) The Last Judgment.

Nos. 9, 12, 13, 14, 15, and 17 occur twice; nos. 16 and 18 three times.

[73 × 56.] The cuts are not coloured. The paper is coarse and greyish, without watermark. The borders of some of the cuts are already broken away in several places.

Purchased from Messrs. Smith, 1845.

A 9.

CHRIST BEFORE CAIAPHAS.

Schr. 236. W.—D 45.

Christ is led in from l. by two men and presented to Caiaphas, who sits r. on a low bench, wearing a mitre.

[52 × 41.] Good impression, but cut at top and r. side. Colours: grey, light brown, pale yellow, cinnabar, green.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

CAIAPHAS RENDING HIS ROBES.

Schr. 238. *See* A 7 (7).

ST. PETER'S DENIAL.

Schr. 247. *See* A 7 (8).

THE MOCKING OF CHRIST.

Schr. 252. *See* A 7 (11).

A 10.

CHRIST BEFORE HEROD.

Schr. 265. W.—C 3.

The composition is divided vertically into two equal parts. The r. half is occupied by Herod, who sits on a low semicircular throne, wearing a crown with a high centre, resembling in shape a Phrygian cap. He has a long flowing robe with sleeves tight at the wrist, and boots laced at the side. Christ stands l. with a cruciform nimbus, accompanied by a gaoler, with a closely packed group of nine soldiers in conical helmets behind him. The design is carried out in outline without any hatching, and the folds of the drapery of the sitting figure are rounded.

[395 × 285.] A very early woodcut, and certainly the earliest in this collection. Printed in a strong black ink, which lies unevenly on the lines. In fair preservation, but slightly worm-eaten and discoloured, and cut unevenly within the border on every side except the top. Watermark: bull's head and flower.

Detached from the binding of a copy of "Vitae Sanctorum Patrum," Nuremberg, A. Koberger, 1478. Purchased in 1852. The same copy contained a second impression of the cut, slightly wider, which is exhibited in the King's Library.

Transferred from the Department of Printed Books. Formerly described as a metal cut. On the printing of this woodcut *see* Lippmann, *Repertorium*, I, 217, 220.

CHRIST BEFORE HEROD.

Schr. 268. *See* A 7 (10).

PILATE WASHING HIS HANDS.

Schr. 285. *See* A 7 (15).

THE FLAGELLATION.

Schr. 296. *See* A 7 (12).

A 11.

THE FLAGELLATION.

Schr. 309; W. u. Z. 40. W.—C 4.

Christ stands, centre, on the base of a column, to which he is bound by cords which pass diagonally across his breast and round his legs. His head leans to r. as though turned away from the blows aimed at him by two ruffians, l., one with a bundle of rods, the other with a scourge of three lashes. To r. a hand holding a bundle of rods emerges apparently from a slit in the wall, while a scourge with three lashes ending in spikes hangs from a cord above it. The design is cut in outline without hatching. The ground is sprinkled with groups of vertical or slightly slanting lines, intended for grass. Triple border.

[175 × 118.] Good impression and well preserved, but slightly worm-eaten. The outer line of the border has broken away in two places. Margin [7]. Watermark: bull's head with flower. Colours: green, pink, crimson lake, red lead, yellow ochre, dark grey, black; border, outer part crimson lake, inner part ochre.

Purchased at the Weigel sale, 1872. Formerly described as a metal cut.

THE CROWNING WITH THORNS.

Schr. 323. *See* A 7 (13).

ECCE HOMO.

Schr. 331. *See* A 7 (14).

CHRIST BEARING THE CROSS.

Schr. 350. *See* A 7 (16).

A 12.

CHRIST BEING STRIPPED OF HIS RAIMENT.

Schr. 365; W. u. Z. 48. W.—C 5.

Christ stands in the midst of three guards, one of whom is stripping the robe off his arms; another, who holds a halberd, is raising his l. hand to strike Christ on the head. A third stands r. holding a shaft ending in a two-pronged fork in his r. hand, while his l. hand rests on the hilt of a sword. There are two tufts of grass in the foreground. There is no indication of sky. Single border.

[129 × 91.] A rather late impression, slightly torn and repaired, but on the whole well preserved. Cut slightly within the border on r. side. Colours: crimson lake, light brown, bright yellow, verdigris green.

Purchased at the Weigel sale, 1872. Formerly described as a metal-cut.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

Schr. 374. *See* D 11.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

Schr. 386. *See* D 27.

A 13.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

Schr. 395. W.—D 36.

Christ, with a floriated nimbus, hangs centre, on a *Tau* cross, drawn in perspective and veined, with **I·N·R·I·** on a scroll over his head. His arms are extremely thin. The long loin-cloth floats in the air to r. of the cross. The Virgin stands l. and raises her r. hand to wipe a tear from her eyes with her veil. St. John stands r. in an awkward attitude, with his large feet spread wide apart and both hands raised. His eyes are bent towards Christ; his nimbus, like that of the Virgin, has a single rim. Near the foot of the cross lie a skull, a jawbone, and some other bones. A road is seen leading from the distance and branching off behind the cross. The sky is not indicated except in the colouring. Cross-hatching is sparingly used. Single border.

[210 × 141.] On vellum. Fair impression, slightly rubbed. Colours: gold, vermilion, carmine, brown, yellow, yellowish green, ultramarine blue. Margin [8] vermilion. The border is already broken away in several places.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

The cut is doubtless from the canon of a missal, but the edition has not been identified.

A 14.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

Schr. 405. W.—C 6.

Christ, whose nimbus is cruciform, with double rim, hangs, centre, on a veined *Tau* cross, without scroll or tablet. The long loin-cloth floats in the air r., the end being concealed by St. John's nimbus. Christ's head is turned towards the Virgin, who stands l. with clasped hands and downcast eyes, wearing a long mantle. A scroll descends from the l. arm of the cross to her left shoulder with the inscription, **Mulier ecce filius** X **tuus** (Joh. xix. 26), in white Gothic letters on a black ground. St. John stands r. looking l. towards the Virgin, with his l. hand raised to his breast. He wears a long robe drawn in at the waist by a girdle, to which his writing implements are attached, while he holds a bag containing a book in his r. hand. A mantle is draped loosely over his shoulders and gathered up in folds under his l. arm. His l. foot is unshod. The r. foot is concealed by the robe. The nimbus worn by the Virgin and St. John is of the same type as that of Martha and Mary in the "Raising of Lazarus," Schr. 145 (*see* above, A 6), having within the plain rim a band of ornament composed of a series of arcs with the cusps directed inwards. The cross is supported by wedges at the foot, but there is no skull or object of any sort on the plain foreground. The folds of the drapery are angular. There is very little shading and no cross-hatching. The background is filled in with flowerets, consisting of a centre and four petals, in white on a black ground. The flowerets have been for the most part so carelessly cut that the pattern is lost and the petals appear as meaningless white patches. The best executed part of the design is over the head of the Virgin. The border is double at the sides, single at the bottom. The outer line only of the double border passes across the top, just touching the rim of the nimbus, but beyond this line an additional space 7 mm. in width is enclosed, as though to contain an inscription.

[186 × 117.] Badly printed, but well preserved, with the exception of a few wormholes. Coarse greyish paper without watermark. Margin [10-12]. Colours: light red, cinnabar, bright yellow, verdigris green, grey-brown, black.

Purchased from Mr. Tiffin, 1846. Lot 1898 in the Ottley sale, May, 1837. Formerly described as a metal-cut.

The above cut is a copy on wood of a dotted print in the Lanna collection at Prague (Singer 17; Schr. 2319), formerly in the Weigel collection (W. u. Z. 326). Herr v. Lanna's print is itself a copy of the unique engraving by the master of the St. Erasmus in the same collection (Singer 101; Lehrs, "Kat. d. Germ. Mus.," p. 23. 72a.), and this again is copied from an engraving by the master of the Banderoles (P. ii. 16. 13, Dresden, K. Kupf. Kab., and collection Friedr. Aug. II). Both engravings are reproduced in Lehrs, "Der Meister mit den Bandrollen," Dresden, 1886, pl. vi. 17, 18. The author has retracted the opinion there expressed (p. 18), that the engraving by the master of the St. Erasmus is the original, that of the master of the Banderoles the copy.

The following are the deviations from the original design in the successive copies.

(1) As compared with the engraving, P. ii. 16. 13, the master of the St. Erasmus omits the texts on the scroll and on the four borders of the print; he also omits the title over the head of Christ, the *lower* floating end of the loin-cloth and the cross on St. John's bag. He draws the cross-beam in perspective from the right instead of from the left (the upright stem remaining as before), and reverses the skull in the foreground.

(2) As compared with the master of the St. Erasmus, the author of the dotted print (*see* reproduction, after B 3) omits St. John's right foot, while he *inserts* the words "Mulier ecce filius tuus" on the scroll, an ornamental band on the nimbus of the Virgin and St. John, and rays within it, a flowered background, and tufts of grass in front. The cross is drawn in the same way.

(3) As compared with the last print, the author of the present copy omits the skull, the tufts of grass, and the rays on the nimbus. Of the peculiar technique of the *manière criblée*, the rude imitation of the flowered background already described is the only trace, except the indistinct X between "filius" and "tuus," which represents a flower in the dotted print. The outlines of the latter are followed very closely in the woodcut.

A 15.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

Schr. 418. W.—C 7.

Christ hangs, centre, on a veined *Tau* cross, with the letters **i·n·r·i·** on an octagonal tablet above his head, partially concealed by the nimbus, which is cruciform with a single rim. The loin-cloth is closely folded round the body. The Virgin stands l. draped in a long mantle which covers her feet. Her hands are clasped and her eyes look straight before her. St. John stands r. looking slightly upwards; he holds a book in his r. hand and raises his l. hand. His feet are bare. He wears a mantle over a tunic. The cross is supported by wedges, and three wide-leaved plants grow in the foreground. The border is single.

[175 × 108.] Badly printed on coarse paper, slightly torn and repaired. Margin [3]. Colours: madder red, yellow, yellowish green. The Virgin's mantle has been blue, but the colour has been almost entirely washed out.

Purchased from Messrs. Smith, 1845. Formerly described as a metal-cut.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

Schr. 447. *See* A 7 (20).

A 16.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

Schr. 449. W.—D 38.

Christ, with a cruciform nimbus, hangs, centre, on a *Tau* cross without veining. The loin-cloth is folded closely round his body and knotted on the l. side. The cross springs from the ground without supports. The Virgin stands l. with folded hands, looking up. St. John stands r. in the same attitude. Each wears a long mantle, concealing the feet, and the nimbus in each case is quite plain. Single border.

[80 × 57.] Well printed, but worm-eaten and torn in several places. Colours: yellow ochre, yellowish green, grey, crimson lake.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

A 17.

THE CRUCIFIXION, WITH THE VIRGIN, ST. JOHN, AND ST. MARY MAGDALEN.

Schr. 469. W.—D 37.

Christ hangs, centre, on a *Tau* cross, the stem and transverse beam of which are formed of a tree-trunk, hewn through the middle and not shaped into planks. He has a floriated nimbus with double rim. The inscription **I И R I** is on a rectangular tablet slightly raised above the arm of the cross. The loin-cloth is folded closely round the body and knotted in the centre. The Virgin stands l. with her l. hand on her bosom and her r. hand holding the folds of her mantle. St. John stands r. with his arms crossed, holding a closed book in his r. hand and looking down. His feet are bare. St. Mary Magdalen kneels at the foot of the cross, with both arms thrown round it, looking up at Christ. Her hair is plaited in thick coils over her brow, and short rays surround her head in place of a nimbus. Both the Virgin and St. John have similar rays within a single nimbus. A stone lies on the ground r. near St. John's foot. There is no indication of sky. Some cross-hatching is used in St. John's drapery.

[143 × 89.] The group described above, enclosed by a single line, is surrounded by a broad outer border, cut on the same block, varying in width from 36 to 45 mm., containing the symbols of the Four Evangelists on a black background in the four corners (at the top, St. John l. and St. Matthew r.; at the bottom, St. Mark l. and St. Luke r.), and four prayers in xylographic characters addressed to Jesus Christ, the Virgin Mary, St. John, and the Holy Cross, viz. :—

1. Above :

Ad Ihesum Christû dominum
nostrum in cruce pen=
dentem Oratio
O Ihesu Christe · Cuius est preciosa crux
Sis nobis miseris peccatoribus bonus dux

2. On l. side, in 17 lines :

· Marie · | Aue maria | dolore plena | dominüs | in crüce | tecû ĩ corde Inter mu | lieres be= | nedicta. | Iam disci | pülo relicta Bene dictüs | fructꝰ san | cte crucis | filius tüüs | dn̄s noster | Ihesꝰ Christꝰ.

3. On r. side, in 17 lines :

Ioanni | O Ioannes | euange= | lista Cui | mater do= | mini est | sub cruce | conmissa Sim | per | te Christo | crucifixo conmissüs | nꝰ perue= | niam ad | eterne ÿehenne | abyssus.

4. Below :

Ad Crucem Sanctã Oratio
O crüx digna Süper omnia ligna benigna
Tü me consigna Moriar ne morte maligna.
Ihesu Marie Ioanni.
Ioannes Curtiꝰ Eberspachiꝰ obtulit

[235 × 162.] Single border, slightly broken away. No colouring. Good impression, and in almost perfect preservation.

Purchased from Mr. Tiffin, 1846.

The design is by an artist of the Bavarian School soon after 1500. The author of the verses, Johann Kurtz or Curtius, is only known by similar compositions on broadsides.[1]

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[1] *See* below, A 121, 124 (Schr. 1862, 1893); also Weller 479, "Büchlin von dem Venediger Krieg," *c.* 1509, and 549, a broadside reproduced in Hirth, "Les Grands Illustrateurs," II, 628. I have seen another broadside by Hans Kurtz, relating to Maximilian's discovery of the Holy Coat and other relics at Trier, 1512, with five small woodcuts representing reliquaries and two columns of German verses, which is preserved among the woodcuts in the Bamberg library. Schr., who describes the broadside as no. 1938, does not mention the author. On Schr. 1862, Curtius calls himself "monacensis poeta," which shows that he resided at Munich. Rudolph's "Ortslexicon von Deutschland" mentions ten small places in Bavaria of the name of Ebersbach.

† THE CRUCIFIXION, WITH THE VIRGIN, ST. JOHN. ST. LONGINUS, AND THE CENTURION.

(Reproduction.)

Schr. 478. W.—D 18.

Facsimile by P. J. Berjeau. Original in the Bibliothèque de l'Arsenal, Paris.

A 18.

THE CRUCIFIXION.

Schr. 485; W. u. Z. 171. W.—D 33.

Christ hangs, centre, on a *Tau* cross, drawn in perspective but not veined, which rises from the ground without supports and has a rectangular tablet, with the letters **I N R I** attached to the transverse beam of the cross itself. The loin-cloth is closely folded round the body. The Virgin l. in the act of fainting is supported by St. John and one of the holy women; two other women stand behind. The centurion r. in full armour stands close to the cross. Behind him are three soldiers armed with a pennoned lance, a halberd, and a sword. In front of the group is a man in civil dress, wearing a hat and long robe, confined at the waist by a scarf. He has a scarf in his l. hand. A skull and some bones lie on the ground near the foot of the cross. The landscape is hilly and the city appears l. in the background. The border is double.

[145 × 117.] Schr. gives the measurements to the inner border only.
The impression, in brown ink, was produced by friction. The print is well preserved but the colours have suffered by rubbing, while the metals are oxidised. Colours; gold, silver, vermilion, deep red, brown, pale yellow, yellowish green, bright green, pale blue, ultramarine, dark grey. The border has been silver. Here and in other places where metal has been used a thick layer of pigment of a yellow ochre colour, which was used as a ground for the metal, remains where the metal itself has flaked off. The margin at the top [6] and bottom [2] is vermilion.
Purchased at the Weigel sale, 1872.

THE DESCENT FROM THE CROSS.

Schr. 499. *See* A 7 (22).

THE LAMENTATION FOR CHRIST.

Schr. 509. *See* A 7 (23).

A 19.

THE ENTOMBMENT.

Schr. 523.

The body of Christ is being laid by two men on a shroud within the tomb, which lies obliquely across the print, the head to r. The Virgin stands between two other holy women beyond the tomb under the cross, of *Tau* form, drawn in perspective but not veined, which shows the marks of the nails where the hands had been attached. The nimbus of Christ is cruciform, with double rim, that of the holy women plain, with double rim. The sides of the tomb are ornamented with small incised arches, of which nine are visible. There is no indication of sky or landscape. No hatching is used. Single border.

[114 × 83.] The impression is good, on thick paper without watermark, slightly torn and repaired. Colours: flesh colour, madder red, cinnabar, pale yellow, yellowish green, ultamarine, and steel blue. Margin [1–11] not coloured.
Presented by W. Mitchell, Esq., 1895. Two other impressions of this woodcut are known, in the Cabinets at Berlin and Munich.

THE ENTOMBMENT.

Schr. 528. *See* A 7 (24).

THE RESURRECTION.

Schr. 543. *See* A 7 (25).

THE HOLY WOMEN AT THE SEPULCHRE.

Schr. 551. *See* A 7 (26).

A 20.

CHRIST APPEARING TO ST. MARY MAGDALEN.

Schr. 555. W.—D 41.

Christ stands r. holding a spade and a tall cross with a banner attached to it in his l. hand. He has a cruciform nimbus with single rim, and wears a mantle draped loosely round him, leaving his breast and r. arm bare. His body is directed r., but he turns his head and r. hand l. towards St. Mary Magdalen, who kneels l. looking up at him with her box of ointment at her side. She wears a closely-fitting robe and a loose mantle. Her nimbus has a single rim. On a mound behind her grows a tree of very primitive design, and there are four tufts of grass in the foreground. A scroll passes from Christ's head upwards to l. destined probably to contain the words "Noli me tangere," which the colourist has not inserted in this impression.

The drawing of the faces is very peculiar. They have long, slanting eyes and pointed chins. The nose is simply an acute angle, and two straight lines represent the mouth. The fingers are long and tapering without articulations. The folds of the drapery are soft and rounded. There is no indication of sky. No hatching is used. The border is single.

[137 × 96.] Good and well-preserved impression, cut close to the borders Colours : crimson lake, flesh colour, yellow ochre, green, dark grey, brown.
From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

CHRIST APPEARING TO ST. MARY MAGDALEN.

Schr. 558. *See* A 7 (27).

THE INCREDULITY OF ST. THOMAS.

Schr. 569. *See* A 7 (28).

"THE INCREDULITY OF ST. THOMAS."

Schr. 576. *See* A 3 (4).

THE LAST JUDGMENT (State II.).

Schr. 598. *See* the collection of Italian Woodcuts.

A 21.

THE LAST JUDGMENT.

Schr. 599. W.—D 43.

Christ, with lily and sword, sits, centre, on a rainbow. His feet rest also on a rainbow. The twelve apostles are seen to the waist only, above a band of conventional clouds, six on either side. A little lower the Virgin and St. John Baptist intercede for the souls of men as they rise from their graves in the foreground. Three angels bear the instruments of the Passion. Two others sound trumpets, to which scrolls are attached with the words, l. **Surgite ✠ mortui**, r. **venite ✠ ad ✠ iudiciu.** Lower down St. Peter l. is receiving the souls of the saved, while those of the lost are driven r. by demons into the jaws of hell. The souls in limbus and purgatory are seen a little higher gazing through the bars of their prison. On a black band at the foot of the print is the inscription in white letters, **Dies illa dis ire · dies calamitat' et miserie · dies magna et amara valde.** The border is double.

[382 × 270.] Modern impression from the block (Becker, A 11) in the Derschau collection now in the Berlin Cabinet.

The technique on the robe of Christ, the mantle of St. John Baptist, and elsewhere suggests that the cut is a copy of a print in the *manière criblée.*

Purchased from Mr. Bousfield, 1850.

A 22.

THE LAST JUDGMENT.

Schr. 602. W. u. Z. 137. W.—D 42.

Christ, with lily and sword, sits, centre, on a rainbow. With his r. hand he makes the sign of blessing, with his l. that of rejection. His feet rest on a globe, mapped out in land and water. The Virgin and St. John Baptist kneel l. and r. in intercession. Over their heads are two angels blowing trumpets. Below the dead are rising from their tombs. St. Peter l. is admitting the saved, who include a pope and a bishop, to the gate of paradise, while devils r. are driving the lost into the jaws of hell. Hatching is sparingly used. The folds of the drapery are angular. The border is single.

[272 × 192.] The impression has been taken by friction in grey ink. The paper has been torn in many places and is slightly worm-eaten. Margin [4–8] uncoloured. Colours: crimson lake, green, pale yellow, pale brown, black. The gummy varnish applied to the crimson has cracked and in some places flaked off, taking the colour with it.

There are several German MS. inscriptions, for the most part illegible, in at least three different hands. Over the head of Christ are the words, *Jungstag ist komen.* These are repeated lower down. On either side of the hands of Christ are the words, *Her Jacob (?) libri possessor*, which show that the cut was formerly pasted in the cover of a book. The supposed date, 1499, cannot actually be read in that way.

Purchased at the Weigel sale, 1872.

THE LAST JUDGMENT.

Schr. 611. *See* D 4 (1).

THE FLAGELLATION.

Schr. 650. *See* D 3.

CHRIST STRIPPED OF HIS RAIMENT.

Schr. 656. *See* A 7 (17).

A 23.

CHRIST STRIPPED OF HIS RAIMENT IN THE PRESENCE OF THE VIRGIN.

Schr. 658. W.—D 31.

Christ, with cruciform nimbus, wearing the crown of thorns, stands with his body directed l. leaning forwards but looking back over his l.

shoulder, in the centre of a group of seven persons. Behind him and l. are four soldiers, one of whom, in full armour, is stripping the robe off his arms. The Virgin r. is girding his body with the loin-cloth. Behind her are two holy women. No hatching is used. The folds of the drapery are angular. Single border, intact only at the top and on part of the l. side.

[79 × 61.] Portions of the l. side have been torn away. The rest is well preserved, but cut within the border. The woodcut has been backed with a paper leaf from a Latin MS. book of devotions. The rents in the cut itself prove that it was not originally pasted on this leaf. Colours: crimson lake, yellow, light brown, dark grey, green.

Purchased from Mr. Bousfield, 1850.

CHRIST AWAITING CRUCIFIXION.

Schr. 662. *See* A 7 (18).

CHRIST BEING NAILED TO THE CROSS.

Schr. 676. *See* A 7 (19).

CHRIST DESCENDING INTO HELL.

Schr. 690. *See* A 7 (21).

A 24.

THE DEATH OF THE VIRGIN.

Schr. 710.

The Virgin lies with her head r. on a low couch with a carved head. Her hands are crossed at the wrists and lie on the coverlet before her. An apostle stands with both hands on the head of the bed; another kneels at the foot; a third sits r. on the tiled floor and reads the office for the dying. Christ stands on the further side of the bed, and receives the soul of his mother, in the form of a child with a nimbus, wearing a simple robe. St. Peter l. leans over the bed, placing with his r. hand a lighted taper in the hand of the Virgin. In his l. hand he holds a tall crosier. Nearer the foot of the bed St. John stands with clasped hands. The eight remaining apostles stand in a group behind Christ and St. Peter. Two of their nimbi are of a vermilion colour; a third is left blank; the remainder have been covered with a pale gold, which has oxidised and turned almost entirely black. The folds of the drapery are angular. No cross-hatching is used. The eyes are large, the lips thick; a strongly marked slanting line runs from each side of the nostrils down the cheek. The hands are long and thin, without articulations. Single border.

[173 × 128.] Slightly torn and restored in l. lower corner, otherwise well preserved. Colours: green, light blue, reddish brown, yellowish brown, vermilion, black, gold. The watermark is not recognisable.

Presented by W. Mitchell, Esq., 1895. Repr. (reduced) in Gutekunst's Sale Catalogue, 1886.

† THE CORONATION OF THE VIRGIN.

Schr. 726. (Copy.) W.—D 59.

Tracing in pen and ink of a woodcut found in 1841, together with a large woodcut of the Crucifixion, in the interior of a tomb in the Cathedral Church of St. Sauveur at Bruges, and now preserved in the Musée Archéologique of that city ("Annales de la

Société d'Emulation pour l'Histoire et les Antiquités de la Flandre Occidentale," Bruges, tome iv. (1842), p. 129 *sq.*, with a lithographic reproduction of the woodcut). Mr. W. H. James Weale ("Early Printing at Bruges," *Transactions of the Bibliographical Society*, vol. iv., 1898, p. 207) mentions a number of other woodcuts which have been discovered in tombs at Bruges and in the neighbourhood, in 1868, and again more recently. One of these tombs, he asserts, was earlier in date than 1412. The tombs discovered in 1841 could not be dated, but they were found three or four feet below a tomb of 1534.

A 25.

THE TRINITY (1464).

Schr. 738; W. u. Z. 50. W.—C 1.

God the Father, wearing an ample robe, sits on a triangular throne, his feet resting on a wide step. His hands support the arms of a *Tau* cross on which the Son hangs, with a cruciform nimbus, the crown of thorns, and a loin-cloth folded closely round his body. The stem of the cross rests on the ground below the step. The Holy Ghost, in the form of a dove, flies towards the head of Christ. On the ground before the throne kneel the souls of a man and a woman, with clasped hands and eyes bent on the crucified. In each upper corner is a large shield bearing a double cross in white on a black ground, and above the nimbus of the first person of the Trinity, which is cruciform and has an ornamental pattern, is the inscription, **Signum Sancti spiritus,** 1464. The border is double. There is some hatching.

[231 × 169.] Over-inked and therefore blurred in the outlines. Well preserved. Colours: bright yellow, rich crimson lake, verdigris green, brown, black; border, yellow. No watermark.

Purchased at the Weigel sale, 1872. Repr. W. u. Z. i, p. 90, and W. i, pl. vi. (reduced).

See Schr.'s remarks on the cross of the order of the Holy Spirit, here and at no. 1660. A woodcut [254 : 178], similar in composition to Schr. 1660, but undescribed, is in the Willshire collection in the Guildhall Library, London. It bears the inscription, "Signum santi spiritus, Innocen/cius tercius fundator ordinis."

THE TRINITY.

Schr. 742. *See* A 36 (2).

THE TRINITY.

Schr. 749. *See* A 3 (5).

A 26.

THE SUDARIUM WITH THE HOLY FACE.

Schr. 769.

The napkin hangs by its two upper corners on a plain background, enclosed by a double border. On it is the face of Christ, without a nimbus, wearing the crown of thorns. The hair falls in long straight ringlets, and the curly beard is divided in the middle. The face is full of expression, and admirably cut.

[129 × 112.] Well printed on a strong white paper, without watermark. Margin [15–22]. Colours: crimson lake, light brown, green; background, crimson lake; border, yellow. In perfect preservation.

Beneath the cut is printed with movable type a German prayer of 13½ lines, addressed to the Holy Face, followed by a remark, in two lines, that the days of indulgence granted for the use of the prayer are too numerous to be mentioned here. The text as printed by Schr. requires the following emendations: l. 6, read **Kunige**; l. 7, **geselschafft**; l. 12, **long**; l. 13, **ſůnde Sonder.** The type is that used by Conrad

Dinckmut of Ulm in "Sermones dominicales Johannis de Franckfordia," Ulm, n.d. (1480?); Hain 7352; Proctor 2558, and in Schrick, "Von den ausgebrannten Wassern," Ulm, 1482; Proctor 2560. A woodcut of the Crucifixion with the two thieves, in the presence of the Virgin and St. John, acquired for the Department of Printed Books at the Weigel sale (W. u. Z. 191; Proctor 2559), has text printed in the same type, but the woodcuts themselves differ completely in style. (*See* Proctor, "Index to Early Printed Books in the British Museum," 1898, ii, 731, App. no. 2559a.)

On the margin at the top is the inscription in a hand of the XVI century: *isz Buoch Gehört in Die gemain Teutsch Liberey.*[1] This shows that the cut was formerly pasted in a book. Lower down, in a much later hand, is '*No.* 31.'

Presented by W. Mitchell, Esq., 1895.

Another impression, with the same type, is in the Germ. Museum, Nuremberg (Repr. Ess. pl. 152), a third in the Hof- und Staatsbibliothek, Munich (Einbl. vii, 4).

A 27.

THE INFANT CHRIST ON A FLOWER.

Schr. 779; W. u. Z. 56. W.—C 2.

After ES

The infant Christ, who has a cruciform nimbus and wears a loose mantle, open in front, stands on a large flower, which has a bud and leaves of conventional design. He raises his r. hand in blessing, and holds in his l. hand a long scroll, which passes behind his back and bears the inscription, **Ein · · gvot · · selig · · iar.** Behind him is a veined cross. Single border.

[179 × 116.] Poor impression; the block shows signs of wear. Paper slightly worm-eaten, otherwise well preserved, without margin. No watermark. Colours: madder red, yellow ochre (both faded), green.

The woodcut was formerly in the Weigel collection. It was detached from the cover of a Plenarium printed at Cologne by H. Quentel, 1502.

Purchased at the Weigel sale, 1872. Formerly described as a metal-cut.

It is a close, but enlarged, copy, in the direction of the original, from an engraving by the master E. S., P. ii. 57. 153, Weimar, Paris. Reproduction in British Museum. *See* Lehrs. *Repert.* xi. 214, xv. 140, xvi. 29, on the original and other copies (Schr. 778, 780–1). An engraved copy in reverse by Israhel van Meckenem is in the British Museum (W. II 38), and in the Albertina, Vienna. All these, with the exception of Schr. 780 (a woodcut in the collection of Baron Edmond de Rothschild, Paris) are reproduced in P. Heitz, "Neujahrswünsche des XV. Jahrhunderts," Strassburg, 1899, pl. 1–6.

A 28.

THE INFANT CHRIST WITH A BIRD.

Schr. 786.

The naked child, with curly hair and cruciform nimbus, sits on a cushion with a large pattern, which is placed on a grassy field. He holds a long-tailed parrakeet (?) with both hands against his breast. No hatching. Double border.

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[1] For the same inscription, *see* P. i, 31. 18. The same words are written, clearly by the hand of the same librarian, in the British Museum copy of Amandus, Augsburg, H. Othmar, 1512, with the following additional words, in a lower line, which have been erased from Schr. 769: "*In das Gotzhausz üntzkopfen.*" Over the title is written by a different hand, "*Das bůch ist der frumē kinder gotes zu untzkopfen.*" This is perhaps the nuns' convent of Inzigkofen, near Sigmaringen, mentioned by Essenwein, "Hzschn. im Germ. Mus.," 1875, Verzeichniss, p. 2.

[132 × 88.] Badly printed. The paper is torn and backed. Margin, torn at the top [2–8]. Colours: madder red, green, yellow; border, yellow.

Purchased from Mr. Rosenthal, 1879. The cut, with six others, was pasted in the covers of a MS. Compendium Theologicæ Veritatis. Formerly described as a metal-cut.

This cut, though not accompanied by text, was doubtless intended, like others of the same subject, to convey a New Year's wish. Four of these cuts of the infant Christ with a bird (Schr. 782–5) are reproduced in Heitz, "Neujahrswünsche," pl. 11–14. According to Schreiber, the bird is a cuckoo, in allusion to the popular belief that the number of times the first cuckoo heard in spring repeats its note shows how many years the hearer has yet to live.

A 29.

THE INFANT CHRIST IN THE SACRED HEART, WITH THE FIVE WOUNDS.

Schr. 801.

A Latin cross, with the title inri on a scroll, is fixed in a rock. The crown of thorns hangs round the upper part of the stem. The three nails are in their places. Before the centre of the cross is the sacred heart, and within it stands the naked child, turned to l. He has a cruciform nimbus, and holds a scourge in his r. hand, a rod in his l. The lance is seen piercing the heart on the l. side, and the pierced hands and feet, surrounded by clouds, occupy the four angles. Double border, which has broken away in several places. No hatching is used.

[124 × 91.] Bad impression from a worn block, and so carelessly printed that some of the lines appear double. Paper somewhat worm-eaten and torn. Margin [5–19]. Colours: crimson lake, yellow, yellowish green.

Purchased from Mr. Rosenthal, 1879. Origin the same as that of the last cut described. Formerly described as a metal-cut.

Another impression is in the library at St. Gallen (Cat. xxiv, 31).

THE INFANT CHRIST IN THE SACRED HEART, WITH THE FIVE WOUNDS.

Schr. 804. *See* A 45.

A 30.

THE INFANT CHRIST IN THE SACRED HEART, WITH THE FIVE WOUNDS.

Schr. 807; W. u. Z. 45. W.—C 9.

The composition is identical with that of the cut last described, except that the title is on a tablet, not a scroll.

[70 × 59.] Bad impression, as the block was imperfectly inked. Colours: green, mineral blue, traces of carmine, which has faded; border, faded carmine. Margin [2–3] has all three colours.

Purchased at the Weigel sale, 1872. Formerly described as a metal-cut.

THE INFANT CHRIST IN THE MIDST OF FLOWERS.

(Drawing.)

The infant Christ, wearing a green flowered robe, is seated on a vermilion cushion with a leaf-pattern in the midst of a meadow full of flowers, closed in front by a low railing, outside which the ground is bare. He has a halo, the metal of which is blackened, and holds a scroll in his

r. hand, on which is written in vermilion characters, *Ego flos capi et lili.* Trees rise in the background, and the sky is painted in ultramarine blue. A black line encloses the whole, and the very narrow margin is crimson. On the back are remains of a page of MS. from which the drawing was taken; the word '*Katharina*' is legible.

[86 × 54.] Presented (as part of his collection of woodcuts) by W. Mitchell, Esq., 1895. The outlines, where visible, look at first sight like the faint lines of a woodcut printed by friction in brown ink; but a closer examination reveals the fact that they are drawn with a pen. The feeling of the little composition is just that of the contemporary woodcuts which served the same purpose, the decoration of devotional manuscripts, and it is most fitly placed among them. An analogous case of a drawing which has been taken for a woodcut is Schr. 624.

A 31.

THE INFANT CHRIST IN THE MIDST OF FLOWERS.

Schr. 818; W. u. Z. 220. W. D 24.

The infant Christ, wearing a loose robe which reaches to his ankles, sits on a cushion on a grassy bank. His feet are bare. His body is directed l., but his face is full. He has a nimbus in the form of a floriated cross with rays, but no rim. His wavy hair falls to his shoulders. He lays his r. hand on a twig of a flowering bush which grows beside him, and holds a detached branch of a similar bush in his l. hand. On either side of his head are scrolls with the words · **Jhesus** · (l.) and **Cristus** (r.) Single border, only at the bottom and on both sides as high as the top of the grass. Hatching is used. The impression, in black ink, was produced by friction.

[107 × 120.] Good impression, perfectly preserved. Colours: crimson lake, yellow, verdigris green, brown. No watermark.
Purchased at the Weigel sale, 1872.

CHRIST AS REDEEMER.

Schr. 833. *See* D 1.

A 32.

CHRIST AS AN EXAMPLE OF SILENCE (?).

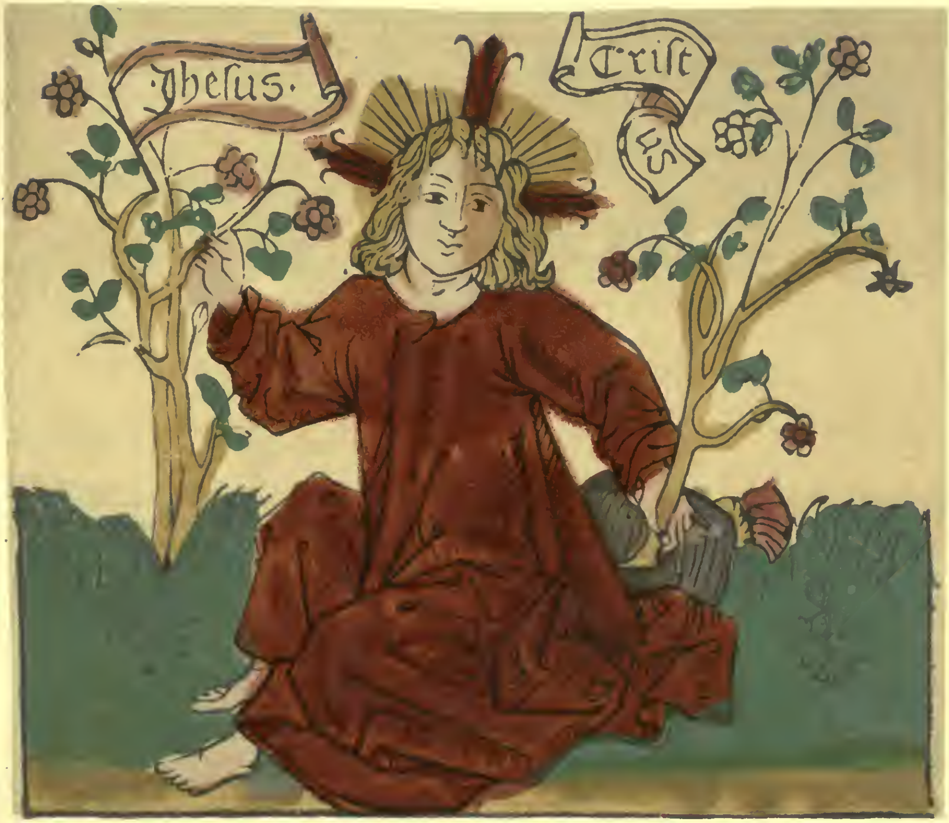
Schr. 837. W.—D 25.

Christ stands with his head bent to l. and downcast eyes. His long hair falls on both shoulders; a single lock hangs over his brow. He has a short beard. His hands are crossed on his bosom. His feet seem to be bare, but the paper is cut short just below the ankles. He has a large cruciform nimbus with a single rim, and a robe which falls from beneath the arms in long straight folds to the ankles. A long scroll passes from the r. shoulder over the nimbus to below the l. arm, passing beyond the single line of the border at the top of the print and at the lower extremity of the scroll. On it is written in cursive MS., *Qui custodit os suū custodit aīaʒ suā qr mors & vita ī maīb' līgue st.* (He that keepeth his mouth keepeth his life. Death and life are in the power of the tongue.

Plate I

ANONYMOUS, XV. CENTURY

The Infant Christ


·Jheſus·
Criſt
us

Prov. xiii, 3; xviii, 21.) There is no hatching. The background is quite plain.

[141 (cut) × 89.] Good impression in black ink, produced by friction. Well preserved, but cut at the bottom. Colours: grey, dull yellow, carmine (faded to pale brown).

The subject of this cut has not been satisfactorily explained. Willshire describes it as "Jesus Christ in the habit of the order of St. Francis." But the distinctive mark of that habit, the cord round the waist, is wanting, and indeed there is no indication that the robe is of a monastic character at all. Schr. chooses the title "Le Rédempteur en prière," but does not attach any particular significance to the representation. The words "en habits de pénitence" allude to the grey colour of the robe, but to judge by the other colours, it is probable that this has faded and was originally blue.

A clue to the subject may perhaps be found in the text on the scroll. This is not even mentioned by Schr. It is true that the words were not cut on the block, but there can be little doubt that they were chosen to express the intention of the draughtsman, and that the print would have been considered incomplete till the inscription and the colour had been added. It is now suggested that the subject of the cut is Christ's refusal to answer the high priest (Matt. xxvi, 63; Mark xiv, 61), represented, not historically as one of the events of the Passion, but with a devotional purpose, to inculcate the control of the tongue. The garment would in that case be simply the seamless robe of Christ (John xix, 23).

A 33.

THE MAN OF SORROWS.

Schr. 864; W. u. Z. 134. W.—D 27.

Christ, with cruciform nimbus and crown of thorns, bends his head l. and his long hair, parted in the middle over his brow, falls over his r. shoulder. His naked body is seen almost to the hips. His r. hand presses his r. side below the bleeding spear-wound. His l. hand is raised to show the bleeding wound in the palm. On either side of his head are the words . **cce** ◦ ◦ **hom** . and above them rays, which proceed from two points beyond the present limits of the print, are directed towards the nimbus. There is no hatching.

[145 × 107 (cut).] Printed by friction in a pale brown ink. Cut down irregularly on all sides, and torn or rubbed in several places. Colours: vermilion, pale yellow, yellowish green, carmine.

Purchased at the Weigel sale, 1872. Repr. W. u. Z. i, p. 218 (inaccurately coloured).

The body is strangely contorted, but the drawing of the face and hands is of unusual excellence and refinement. Schr. calls attention to the resemblance of the type of Christ to that of a miniature in a MS. of Matthew Paris (MS. 26, before 1240) in the library of Corpus Christi College, Cambridge. (Repr. in Karl Pearson, "Die Fronika," Strassburg, 1887, pl. ii, l. side.)

A 34.

THE MAN OF SORROWS.

Schr. 869. W.—D 29.

The Man of Sorrows, with a cruciform nimbus, but without the crown of thorns, is seen to the waist naked, with arms crossed before him at the wrists, standing in front of a Latin cross, veined and shaded with hatchings, which bears on a rectangular tablet the title :O : BACIΛEVS · hora : ʒa : Over the two arms of the cross are the letters I͡C (l.) and X͡C (r.) Lower down, on either side of Christ's body, are the words Ecce (l.) homo (r.) Beneath the line which cuts short the figure of Christ is the inscription in six lines :—

> Seynt gregor' · With Oyir' popes.
> & bysshoppes yn ſeer' · Haue grau̅=
> ted of ydō xxvj dayes & xxvj mill
> yeer' · To yeym yat befor' yis fy=
> gur' on yeir' knees. Deuoutly ſay
> v pater noster, &, v, Auees.

The whole is surrounded by a double border with hatchings at the top and l. side.

[111 × 64.] Well preserved impression, printed by friction in brown ink, with margin [15–22], which is pierced with numerous holes caused by the sewing of the print into more than one devotional MS. Colours: yellow, vermilion, light red, grey, black; border, light red.

Purchased at the D. McIntosh sale, Christie's, May, 1857. Formerly in the collection of W. Y. Ottley (sale, May, 1837; lot 1894), who discovered it stitched on a blank leaf at the beginning of a MS. book of devotion on vellum, which he judged to be of the later part of the xv century. *See* Ottley, "Inquiry concerning the Invention of Printing," London, 1863, with facsimile, p. 198. H. Bradshaw, "Collected Papers," p. 96.

"Seere" is an old English word meaning "several," "particular." The abbreviation following the final "r" in seven words of the inscription stands for "e." The abbreviation for "th," resembling "y," is of Anglo-Saxon origin. Similar cuts with English inscriptions in the Bodleian Library, Oxford, and the Cambridge University Library, are mentioned by Schr. nos. 858, 866. Another, belonging to a private collection, was lent to the exhibition of Sacred Art in connection with the Church Congress, London, 1899. They were probably cut in England in imitation of Flemish originals.

† THE MAN OF SORROWS.

Schr. 869. (Reproduction.) W.—D 29.

A proof of the facsimile in Ottley's "Inquiry," etc. (*v. supra*).

A 35.

THE MAN OF SORROWS.

Schr. 872. W.—D 46 A.

Christ is seen to the elbows within an arch. He wears the crown of thorns, and his nimbus is composed of rays in the form of a cross without a rim. A mantle is draped over his shoulders and knotted on the r. side, exposing his breast lacerated by the scourge. His arms are folded and bound at the wrists by a cord. He holds a palm branch in his l. hand. Two scrolls on either side of his head bear the inscription **IESVS CHRISTVS.** On a ledge below the opening of the arch are the words, **Ecce homo.**

[101 × 68.] Cut within the border on all sides.

This woodcut is copied in the direction of the original from the engraving by Israhel van Meckenem, B. vi, 251. 134. Besides the present cut and Meckenem's engraving, seven other versions of the subject are known, 5 engravings and 2 woodcuts (the latter, both reversed, at Berlin and Donaueschingen, undescribed). One of these, an engraving in the manner of the Master of Zwolle at Berlin (there described as a copy from Meckenem), is possibly the original of the whole series (information kindly communicated by Professor Max Lehrs). The B. M. possesses only the latest of the series, an engraving by Binck (Naumann's Archiv. xiv, 21, 64), and a photograph of an engraving at Oxford, also of the XVI century. To these I may now add an earlier woodcut than the present one (105 × 77, undescribed) in the Willshire collection, bequeathed in 1899 to the Guildhall Library, and an impression in paste in an English private collection, which is probably identical with Schr. 2815 (at Innsbruck). The present woodcut was regarded by Willshire and Schreiber as forming part of the same series of the Passion as the two cuts which follow. I believe it to be unconnected with them.

Purchased from Messrs. Colnaghi, 1848.

THE MAN OF SORROWS.

Schr. 885. *See* A 37.

A 36 (1–2).

Two Prints from a Passion Series.

(1) THE MAN OF SORROWS.

Schr. 893. W.—D 46 B.

Christ stands, naked but for the loin-cloth, and showing the five wounds, under a Gothic canopy. His nimbus is cruciform with a double rim and rays on the disk. He supports the *Tau* cross with his l. arm, the spear with his r. arm. On the beam of the cross over his head is a chalice, and the remaining instruments of the Passion are represented in detail. On the capitals of the columns which support the canopy are statuettes of a monk l. and a layman r., both kneeling. Single border.

[103 × 75.]

(2) THE TRINITY.

Schr. 742. W.—D 46 C.

God the Father, wearing a cope and an imperial crown, sits on a throne raised by a step above the black and white marble pavement of a chamber. He holds on his lap the dead body of the Son, who wears the crown of thorns, and shows the five wounds. The Holy Spirit hovers in the form of a dove before the Father's breast. The First and Second Persons of the Trinity have a plain nimbus with double rim; that of the Third Person has rays and a single rim. On a tablet at the foot of the print is the inscription:—

Sancta trinitas unus
deus Miserere nobis.

The whole is enclosed by a single border.

[101 × 72.]

The two prints described above probably form part of a larger series. They are not of very early date, and may be after 1500. Hatching is freely used. The impressions are fairly good, but not very early. The colouring has been almost entirely washed out; but it was only partially applied, and seems to have been confined to a few tints, yellow and brown predominating.

Purchased from Messrs. Colnaghi, 1848.

A 37.

THE MAN OF SORROWS.

Schr. 885. W.—D 28.

Christ stands, quite naked, turned three-quarters l. and stooping forward, against a plain background, with no indication of earth or sky. He wears the crown of thorns, but no nimbus. His arms are crossed before his waist. He holds a rod in his r. hand and in his l. hand a scourge of three lashes, each of which is armed with two bundles of spikes. His whole body is lacerated by the scourging. Hatching is used sparingly.

Below the subject and separated from it by a horizontal line is the following inscription in 6½ lines :—

> **Vnserm herrn̄ xp̄o ihū ist sein heiliger leib überal mit**
> **den scharpffen Stefften in den gaiseln knöpffen al**
> **so jemerlich zerrissen erlöchert vnd verwundet wordē**
> **das der voller löcher vnd Runezel greülich gestalt ge**
> **west vnd sein heilig Rippen geschen worden, zc. Als man**
> **hat in den himlischen offenbarungn̄ Sant Brigiten im**
> **fierden (v im ?) 4 buch im lxx Capitel.**

The whole is surrounded by a double border.

[172 × 121.] Badly printed. The inscription is very indistinct, and has been touched up throughout with pen and ink. Colours : brown, green, flesh-colour, carmine; border, carmine. Watermark : large bull's head with star. Margin [4–11]. On the lower margin is written in an old hand, "*Inn dergleichn̄ gestalt ist xp̄s ih̄s vor kurczn̄ jarn̄ Einer Swester vnsers heiligen Ordens Erschinen, als das in dem nechstgehalltn gemeinen Capit . . . .*"

Purchased from Messrs. Smith, 1845.

The inscription on the margin, as well as that on the cut itself, suggests that the cut was produced in a Brigittine convent. St. Bridget of Sweden, who died in 1373, and was canonized by Boniface IX in 1391, was the foundress of the order of the Holy Saviour, commonly called the Brigittine order, a reformed branch of the Augustinians, for both sexes. She endowed the mother convent of Wadstena in Sweden in 1346, and the rule of the order was confirmed by Urban V in 1370. The principal Brigittine convents in Germany, with the dates of their foundation, were the following: Marienwolde, near Lübeck, 1413; Mariencron, near Stralsund in Pomerania, 1421; Marienforst, near Bonn, 1450, and its offshoot, Sayn or Syon at Cologne, 1613; Marienbaum, between Xanten and Calcar in the Duchy of Cleves, 1460 (an offshoot of Marienwater near Hertogenbosch); Gnadenberg, near Altdorf in the Upper Palatinate, 1426; Maria-Maihingen, near Nördlingen, in the territory of the Counts of Œttingen-Wallerstein, 1472: and Maria-Altomünster, between Munich and Augsburg in Upper Bavaria, 1487.[1] The three Bavarian convents formed a closely related group, for Altomünster was an offshoot of Maihingen, and the latter owed its origin to the mother-convent of Gnadenberg. A great general chapter of the order was held at Gnadenberg in 1487, where the rule of the order was reformed. This is not necessarily the chapter referred to in the MS. inscription above, for others were held of which less is recorded. It seems, however, that the zeal awakened in the order by this great event in its history manifested itself in the production on a large scale, especially in Bavaria, of devotional pictures relating to St. Bridget. A considerable number of these, dating from the last decade of the xv century, have been preserved. *See* Schr. 1283, ff. The first editions of the "Revelations of St. Bridget," printed in Germany were those of Lübeck, 1492, and Nuremberg, 1500, both illustrated with woodcuts.

THE MAN OF SORROWS.

Schr. 893. *See* A 36 (1.)

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[1] C. F. W. von Nettelbla, "Nachricht von einigen Klöstern der H. Schwedischen Birgitte ausserhalb Schweden, besonders in Teutschland." Frankfurt und Ulm, 1764. *See also* G. Binder, "Geschichte der bayerischen Birgitten-Klöster," Regensburg, 1896.

A 38.

THE MAN OF SORROWS.

Christ, with the crown of thorns but no nimbus, wearing a loin-cloth, sits, turned somewhat to r., on the cross, which is raised from the ground by a rock. His hands are bound at the wrists and raised to the height of his breast. Hatching is freely used and the sky and clouds are represented. This composition is surrounded by three black lines, and beyond these by a border [12–22] containing the instruments of the Passion in detail (*cf.* Schr. 37), which include the five wounds displayed heraldically on a shield. The whole is enclosed by a border of two black lines.

[113 × 80.] Good impression; poor in drawing and execution, probably produced in the Netherlands after 1500. Colours: dark blue, dark green, yellowish green, yellow, vermilion, carmine, brown; border (inner), carmine, (outer), vermilion. The instruments of the Passion are on a yellow ground. Margin [1-5] carmine. No watermark.

Presented by W. Mitchell, Esq., 1895.

A 39.

CHRIST FALLING UNDER THE WEIGHT OF THE CROSS.

Christ, who has the crown of thorns and a floriated nimbus with single rim, is falling towards the l. under a Latin cross, drawn in perspective but not veined. He wears a robe with tight sleeves, which reaches to his feet. The Virgin and St. John are seen r. following him. The ground rises at the back, and in the centre is seen the hill of Calvary, ending in an abrupt precipice. The towers and spires of Jerusalem rise beyond it. On the top of the hill is a gallows with a man hanging, with wheels and other instruments of punishment. A skull and several bones are seen in the foreground. A scroll passes from the head of Christ to that of the Virgin with the inscription in two lines:—

O ghi alle die hier lijdt voer bi.
Siet wat ic leden heb om di.

At the foot of the print is the inscription:

Gheprīt tōser lieuer frouwē tē troost.

[107 × 75.] Poor work, produced in the Netherlands, probably after 1500. Colours: vermilion, carmine, dark blue, verdigris green, greenish black, gold and silver (both oxidized): border, vermilion and silver; margin [2-6] uncoloured.

Presented by W. Mitchell, Esq., 1895.

The Convent of Our Lady of Consolation (troost) may have been the Carmelite convent at Vilvorde near Brussels, or the adjoining convent of Peuthy, from which an ancient statue of Our Lady of Consolation was conveyed to Vilvorde in 1578 (Weale's Belgium, 1859, p. 265). For similar inscriptions *see* Schr. 638 and 1034.

CHRIST IN THE WINE PRESS.

(Drawing.)

Christ, with the crown of thorns and floriated nimbus, wearing a loin-cloth, stands in a wine-press, placed obliquely on the side of a hill. The beam rests on his shoulders. Above him hovers the Dove, and higher still is seen God the Father, with cruciform nimbus, emerging to the shoulders from clouds, blessing with his r. hand and holding an orb surmounted by a cross in his l. hand. The trough of the wine-press is full of blood, which flows out of an opening in the side. On it float a number of sacramental wafers and vine-leaves (?).

[117 × 74.] Colours: crimson, yellow, light green, dull blue, black. This, though a drawing, is so entirely in keeping with the early woodcuts of the Man of Sorrows, that it has been placed among them. It is almost childishly weak in drawing, and gaudily coloured.
Presented by W. Mitchell, Esq., 1895.

A 40.

THE MAN OF SORROWS.

Christ, with a cruciform nimbus but without the crown of thorns, wearing a loin-cloth, stands on a grassy field, leaning forward to r. and holding at arms' length the purple robe. Behind him is the column with rod and scourge bound to it by a cord. Christ's body is lacerated by the scourging. Over his head is a scroll with the words: **vide homo quāta patior pro te.** The foreground consists of two rows of tiles, coloured alternately red and blue. The sky and clouds are represented. There is no cross-hatching. Triple border.

[115 × 84.] A good impression of a mediocre woodcut produced in the Netherlands probably after 1500. Colours: vermilion, carmine, yellow, pale green, dull blue; border, pale yellow within the middle line, carmine beyond it. Margin [3-4] uncoloured.
Presented by W. Mitchell, Esq., 1895.

A 41.

THE CRUCIFIXION, TREATED SYMBOLICALLY.

Christ, with crown of thorns, nimbus and loin-cloth, which has both ends hanging loose, hangs on a *Tau* cross, with **I N R I** on a tablet over it, which stands in the midst of a large bath, on which are the words **Fons misericordie.** The bath is full nearly to the brim of blood, which pours in streams from the five wounds of the Crucified. Six naked persons stand in the blood up to their waists, and raise their hands in supplication. One of them is a woman with long hair (the Magdalen ?), two more are marked by the tonsure as monks; the remainder are men without distinctive marks. On two scrolls which rise from the suppliants towards Christ are the words: l. **AVE LAT' PERFORATVM VERE FLVENS S̄ (?) N.** (sanguine), r. **redemisti nos deus in sanguine tuo.** In the foreground outside the bath kneel a monk l. and a nun r. in the black and white habit of the Carmelite order. The background is an undulating landscape. Sky and clouds are represented. There is no cross-hatching. At the foot of the print is the inscription in three lines :—

> **Comt al ghemeyne. Totter fonteyne.**
> **Der ghenaden groot. Ghvwort al reyne.**
> **Groot metten cleyne Int bloets baden root.**

The border is double.

[118 (cut) × 74.] A good impression of a mediocre woodcut, probably produced after 1500 at a convent in the Netherlands. Colours: vermilion, carmine, dull blue, yellow, yellowish green, black; border, vermilion; margin [3–5], on r. side and bottom only, uncoloured. No watermark.

Presented by W. Mitchell, Esq., 1895.

A Flemish engraving of the xvi century of almost the same composition, but with a landscape background, is in the Douce collection in the University Galleries, Oxford (photograph by Pretorius). The inscriptions on the scrolls are the same, except that "sangwine" is engraved in full, there are seven persons in the bath, which is called "Die fonteine der ghenaden," and an abbess kneels l. with no monk facing her.

A 42.

THE CRUCIFIXION ON THE *TAU.*

Schr. 931. W.—D 47.

Christ, with crown of thorns, floriated nimbus with double rim, and closely folded loin-cloth, hangs on a cross in the form of a large *Tau.* The title I.N.R.I. is on a tablet over his head, but the first two letters are partially hidden by the nimbus. His legs are crossed, but the feet are nailed separately to a bracket. The cross has a double border, 4–6 mm. in breadth, on every side except the bottom. No cross-hatching is used.

[222 × 232.] Colours: crimson lake, yellow, green, brown.

On a border above the cross are the words: **Thau suꝑ hos postes signatos terreat hostes**, printed in large Gothic type.

On a wide border below the cross is an inscription in 13 lines, divided into 4 paragraphs, in smaller gothic type. The text, as given by Willshire, requires only the following corrections: p. 234, **untödlichey**, for **y** read **r**; same line, **Christe**, for **C** read **c**; p. 235, **Drinaltigkait**, for n read u.

The text states (confusing the narratives of Exodus xii and Numbers xxi) that the sign *Tau* was given by God to Moses in the wilderness that the people might not die of the plague, and that in every house not marked with this sign the people died. Then follow two prayers in Latin and German (the first also in Greek), and the statement that whosoever, contemplating this image in penitence and purpose of amendment, shall say the two prayers, with three Paternosters and three Aves, to the Trinity shall be safe that day from the plague, himself and his household.

The inscriptions show that the woodcut was intended to be fastened to the doors of houses in time of pestilence, and that the sign *Tau* was regarded as a charm.

[348 × 250.] The whole sheet, consisting of woodcut and text, is enclosed by a single border.

Purchased from Messrs. Colnaghi, 1852.

Another impression of the cut with different text, described by Schr., is in the Berlin Cabinet.

A 43.

CHRIST ON AN ORNAMENTAL CROSS.

With three angels, the four Evangelists, the Virgin and St. John.

Schr. 941. W.—D 32.

Christ hangs on a cross of goldsmith's work, with ornamental tablets, containing the emblems of the four Evangelists with their names, at the extremities of the stem and transverse beam. He has a cruciform nimbus with short rays on the disk and a single rim. The loin-cloth is folded in the middle. Three angels in long robes hover round him, holding chalices to receive the blood which flows from his wounds. The Virgin stands l. with clasped hands; a sword pierces her heart; over her head is **S. maria.** St. John stands r. with clasped hands; over his head is **S . iohannes.** Each has a large nimbus with rayed disk and double rim. The ground is covered with plants and flowers. In the upper corners are the sun l. and moon r. with human faces, shedding their rays on the cross. Behind the upper limb of the cross is a large scroll with the xylographic inscription in Gothic letters :–

Golgatha caluar **locus vilissim' iste**
yn quo penianim **gemis hoc pater t' t'ste** (tibi triste).

'Penianim' (for 'pendentem'?) is corrupt, and suggestive of a copy from an earlier cut.

Hatching is sparingly used. The folds of the drapery are very angular.

[367 × 250.] Much damaged and repaired. The whole of the l. and lower sides torn away to the extent of 5–15 mm. and restored by hand. Numerous other restorations may be traced in various parts of the print. Colours: yellow, pink, brown, green, all faint in consequence of washing. Printed by friction in pale, watery ink. Watermark, a low four-leaved crown, with stem and star.

Purchased from Mr. Gutekunst, 1867. Formerly in the collection of the Bohemian Count Franz v. Sternberg-Manderscheid. Sale cat. (by J. G. A. Frenzel), Dresden, 1838, vol. ii, No. 17, with facsimile of watermark.

A 44.

THE CRUCIFIXION WITH ST. BRIDGET IN ADORATION.

Schr. 967. W.—D 64.

The *Tau* cross, veined and drawn in perspective, stands in the middle, directed slightly to the l. It is supported by wedges, and two skulls and a bone lie on the ground near it. Christ has a nimbus and the crown of thorns; his loin-cloth is folded in the middle, and one end hangs loose on the r. side. Over his head is a tablet with • IN • RI, slightly raised above the arm of the cross. St. Bridget kneels l. with folded hands, looking up at the Saviour. The foreground is hilly, and Jerusalem appears in the distance r. Sky and clouds are indicated. No cross-hatching is used.

[87 × 60.] The composition is surrounded by a border [8–17] seemingly cut on the same block filled with a design of flowers and insects.

Similar borders are described by Schr. under Nos. 804 and 892. The whole is enclosed by a single line.

[111 × 80.] Fair impression, with margin [4–9] on three sides (on the r. side it is artificial, the original paper having been cut close to the border). Colours: scarlet, crimson, carmine (faded to brown), green, yellow, blue, black. The colourist has added profuse streams of blood falling from Christ's wounds, in thick red lead. The nimbi are covered with a rough, opaque pigment like that found on "impressions in paste."

Purchased from Messrs. Evans, 1856, together with Schr. 804, 1141, 1154 and 1213 (A 45, 61, 62, 63), which form a group with a common origin, having been detached from the same MS.

Schr. describes the kneeling saint as St. Catherine of Siena, Willsh. as the Virgin. The costume is monastic, but bears only a superficial resemblance to the Dominican habit, while it is incredible that the most ignorant colourist should give St. Catherine of Siena a carmine robe. The colourist, however, has succeeded so far in disguising the characteristic head-dress of the Brigittine nuns, that it needs a careful examination and comparison with other prints to detect the white border to the black head-cloth, and the fillets over the brow and across the top of the head, which may be seen quite clearly on the frontispiece to *Revelationes sancte Birgitte*, Nuremberg, 1500, and on the two woodcuts Schr. 1141 and 1302 (below), where the carmine robe is also to be found. It is strange that Schr. did not recognise St. Bridget here, since he was aware that this and No. 804 belong to the same group as Nos. 1141, 1154 and 1213, the two last of which bear the name of Marienwater, a famous Brigittine convent near Hertogenbosch. For remarks on certain Brigittine convents, *see* p. 66.

A 45.

THE INFANT CHRIST IN THE SACRED HEART, WITH THE FIVE WOUNDS.

Schr. 804. W.—D 65.

The *Tau* cross, veined and drawn in perspective, stands, supported by wedges, on undulating ground. Over it is a scroll with **IN • R • I**. The crown of thorns hangs in the centre, while the spear and the reed with the sponge of vinegar form a St. Andrew's cross in front. Before these, low down on the cross, is the sacred heart. Within it the naked infant Christ sits on a cushion, holding a rod in his r. hand, a scourge with four lashes in his l. In the air, on either side of the heart, are the wounded hands and feet, nails, hammer and pincers, dice and sword. Single border. [63 × 45.]

This composition is surrounded by a *passe-partout* [11–21], sufficiently large to leave a vacant space on every side of it. The *passe-partout* contains a design of plants and insects, similar to that described under A 44, with a bird catching a fly in the centre of the lower border. The whole is enclosed by a single line.

[105 × 75.] The colouring, style of execution, condition and origin are the same as those of the preceding cut, to which it forms a pendant.

Purchased from Messrs. Evans, 1856.

A 46.

CHRIST ON THE CROSS APPEARING TO A SICK MAN.

Schr. 969. W.—D 104.

The sick man, dressed in a long robe and mantle, with his head wrapped in a cloth, sits l. in a large arm-chair with a high padded back. He supports his head with his l. hand, leaning the l. elbow on a cushion. Before him, somewhat to the r., but facing slightly to l. is Christ, on a tall Latin cross, with the crown of thorns but no nimbus, wearing a tightly folded loin-cloth. At the head of the cross is a tablet with I N R I in reverse. Farther to the r. are the column of the flagellation, with a cord wound round it, the reed and sponge and the spear, all upright. The scene is a room with paved floor and raftered ceiling, and open windows on three sides, through which hills and trees are seen. At the bottom of the print, below a single line, is a xylographic inscription in cursive characters, in three lines :—

Es was ain krancker · armer · verschmechter mensch . der klagt sich vnserm herren · syner kranckhait · vnd syner armut · vnd syner verschmacht. Da sprach vnser Herr wie oben stat · Hans husser.

The words "wie oben stat" refer to another inscription in three lines, placed on a scroll which passes from the head of Christ to that of the sick man. We read there our Lord's reply to his complaint, as follows :—

Ye krencker du bist · ye lieber du mir bist
Ye ermer du bist · ye glycher du mir bist
Ye verschmechte' du bist · ye neher du mir bist

No cross-hatching is used. The border is double, but the outer line has been cut away at top and bottom.

[175 (cut) × 123.] Rather late impression, slightly damaged. Colours: blue, yellowish green, pale yellow, pale pink, black, silver (oxidized). All the colours have become paler by washing. The colouring is perhaps not quite contemporary with the print, for the colourist, who apparently could not read, has misunderstood the subject. He has converted the sick man into a sainted nun by adding a nimbus, which encloses part of the padding of the chair, coloured differently from the rest, and painting the head-cloth and a long strip in front of the dress (in the shape of a scapulary) a thick black. He has also provided Christ with a fictitious nimbus.

Purchased from Messrs. Smith, 1845.

Another impression, differently coloured, is preserved in the public library at Stuttgart. Hans Husser is generally identified (perhaps on insufficient grounds) with Hanns Hauser, briefmaler zu Ulme, whose name occurs on another woodcut, Death and Hell, Schr. 1894 (*see* below A 126). The difference in dialect and in the spelling of the name is accounted for by Schr. on the hypothesis that the present cut was produced before the artist settled at Ulm.

A 47.

THE PIETÀ.

Schr. 972. W.—D 39.

The Virgin sits in the middle of the print, directed very slightly to r., with arms folded on her breast, gazing at the dead Christ, who lies with his head r. supported by her l. knee. She wears a veil and a robe, almost concealed by a voluminous mantle, which falls in sharp folds, accompanied by hatching, to the ground. Her nimbus is plain, that of Christ floriated ; both have a single rim. Christ wears the crown of thorns, and a tightly folded loin-cloth. Behind the Virgin stands the *Tau* cross, drawn in perspective from the l. but not veined. Slightly raised above it is a tablet with the title **inri.** The two nails are in their places on the transverse beam, and the scourge and rod are suspended from them. The reed with the sponge l. and the spear r. stand on the ground, resting against the arms of the cross. The landscape is rocky and a few tufts of grass and trefoil grow in the foreground. There is no indication of sky. The border is single.

[193 × 130.] The impression is poor, the block having been insufficiently inked. Colours (carelessly applied): yellow, green, grey-brown, pale pink, crimson lake, black. Margin [1–5] uncoloured.
Purchased from Messrs. Graves, 1856.

A 48.

THE PIETÀ.

Schr. 974. W.—D 40.

The Virgin sits on a wide throne with a low, ornamental back, and a broad projecting base, of which the central part is rounded in front. The cross rises behind the throne, having the rod l. and spiked scourge r. suspended from the two nails in the transverse beam. Four iron clamps in the form of ⊢⊣ are near the top of the stem. Over the stem is the title **inri** (reversed) on a scroll. The dead body of Christ, with cruciform nimbus, crown of thorns and loin-cloth, lies on the Virgin's lap. She supports the head with her r. arm and bends forward over it. Her l. hand is on the l. arm of Christ. She has a plain nimbus with double rim, and a mantle which falls in rounded folds, without hatching, from her head to her feet, almost concealing an inner robe. The foreground is grassy. There is no indication of sky. The border is single.

[168 × 114.] Clear impression and well preserved, except at the top, where two pieces have been torn away. Colours: dull crimson, vermilion, violet-grey, light green, ultramarine blue, light brown, gold (oxidized) applied over an opaque pigment of yellow ochre colour; margin [7], oxidized gold next the border, vermilion outside. Schr. remarks that this cut offers some analogies to the St. Anne, No. 1197 (*see* A 66). They are more noticeable in the colouring than in the actual design, though the Virgin's features and the architectural details are not unlike those of Schr. 1197. The colouring of the thrones in the two prints (light brown carefully shaded and passing almost into yellow) is identical.
Purchased from Messrs. Colnaghi, 1852.

THE MAN OF SORROWS, WITH TWO ANGELS.

(After Israhel van Meckenem.)

Schr. 989. *See* A 147.

A 49.

THE VIRGIN IN A ROBE EMBROIDERED WITH EARS OF CORN.

Schr. 1005. W.—D 101.

The Virgin stands r. facing somewhat l. and looking at some object beyond the limits of the print. Her hands are raised and folded as if in prayer. Her long hair falls quite loose down her back almost to the ground. Her nimbus has a rayed disk and double rim. She wears a wide collar cut out in rays which point downwards, and a long robe with tight sleeves, confined at the waist by a narrow girdle so long as to fall down the front of her dress and trail on the ground. On the sleeves and dress are ears of corn with the stalks upwards. An altar stands obliquely l. having a frontal and a superfrontal, and a white cloth with a large cross in its centre. On the altar is a candlestick, and over it a wreath hangs on a projecting bar. The floor is paved in squares. The border is single, and the top line is prolonged beyond the l. side line as if there had been originally a companion subject attached to this, as the attitude of the Virgin would also suggest. The bottom line, however, is not thus prolonged. Hatching is sparingly used. The head is oval; the hands are very long and thin.

[128 × 86.] Good impression in pale ink, but the surface has been damaged and repaired in many places. Colours: crimson lake, light brown, pale yellow, flesh-colour, green. No margin.

Purchased from Messrs. Gutekunst, 1867.

The subject of this print has not been satisfactorily explained. Schr. describes six other woodcuts, which represent the Virgin in a similar costume. No. 1000, a large cut at Munich (repr. Schmidt., No. 7), professedly founded on a picture then existing in Milan Cathedral, represents the Virgin in the Temple before her marriage to St. Joseph. Dürer, in one of his marginal drawings to the Emperor Maximilian's prayer-book at Munich (Strixner's lithograph no. 36), represents the Virgin in precisely this costume, even to the collar and girdle, but with the wreath placed on her head, over which an angel holds a crown.

A 50.

THE ASSUMPTION OF THE VIRGIN.

Schr. 1017 b. W.—D 54.

The Virgin, clad in a long robe and mantle, is rising through the air, looking upwards, with folded hands. She wears a low crown, and in addition to her plain nimbus a halo of rays surrounds her whole body. Two kneeling angels hold up the lower folds of her mantle. Low hills are seen below her feet. The border is single.

[83 × 60.] A fair impression, slightly damaged, of a cut of no artistic merit. Colours: crimson lake, pale pink, yellow, green.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

A 51.

THE VIRGIN AS QUEEN OF HEAVEN (half-length).

The Virgin, with her head surrounded by a nimbus and crowned with stars, is seen to the waist over the crescent moon, surrounded by a halo of rays and flames. Her long hair falls on her shoulders. She looks down to l. The child, whom she holds in both hands, stretches out his arms and looks up to r. This composition is enclosed by a circular border of three lines [diam. 51]. The circle is placed in the upper part of a rectangle enclosed by a double border.

In the lower part of this space, below a line, is the following xylographic inscription in eight lines:—

**Weest ghegruet o alder heilichste maria moe | der gods.
conīghinne des hemels . poerte des | paradijs vrouwe des werelts ·
du biste sonderlin | ghe een puer maghet · du ontfineste Khm
sonder | sonde · du hebste ghebaert den scepper ende | verlosser**

der werelt. Ent welcke ic niet entwi | fele verlost my vā allē quadē eñ bidt voer my | arm sondaer. Verdiēt telkē ·xi^m iaer aflacte.

(*See* A 63 for a similar prayer. A Latin version of the same prayer is engraved under Israhel van Meckenem, B. 42.)

[88 × 69.] Colours: cinnabar, yellow, carmine. On the verso, Latin MS. prayers. No watermark.
Presented by W. Mitchell, Esq., 1895.

A 52.

THE VIRGIN AND CHILD (half-length).

Schr. 1024; W. u. Z. 122. W.—D 57.

The Virgin stands, seen to the waist, bending her face r. over the infant Christ, whom she holds in both arms, with his head over her l. shoulder. She wears a jewelled crown, a pearl necklace with a Maltese cross and a mantle, clasped by a large jewelled brooch, over an inner robe. Her hair falls in a simple coil over her r. shoulder, leaving her r. ear exposed. Her face is round, with the features well marked by a few strong lines. The nails and finger-joints are marked on her hands. The naked child raises his r. hand to his mother's chin and holds an ornamental cross in his l. hand. His hair is curly. His hands and feet are badly drawn. Each nimbus has a double rim; that of the Virgin has a plain disk, that of Christ is cruciform. The folds of the drapery are for the most part rounded, with a few sharp folds. Very little hatching is used. There is a single border. At the top, divided into two parts by the Virgin's head, is the inscription in six lines (from Luke ii, 34):—

Ecce positus est hic in rui   nam et in
resurrectionem multoꝝ   in israhel
et in signum non c'tr   adicetur
Et tuam ipsius anim   am ꝑtñsi
bit gladius ut reuel   ntur ex
multis cordibus cog   itaciones

[266 × 114.] Good impression, perfectly preserved except in r. upper corner, where a piece has been lost extending from the end of the three top lines of the inscription to the r. border. No margin, colouring, or watermark.
Purchased at the Weigel sale, 1872.
This woodcut has an unmistakable affinity to Schr. 1023, a fine early cut, of which impressions are extant at Paris and Munich (repr. Schmidt, No. 3). The cut just described is drawn in the reverse direction, and a few details are added, *e.g.*, the Virgin's necklace and the cross in the Child's hand; otherwise the composition is identical in both. This can hardly be regarded as a copy of the other, though the latter is no doubt earlier and more artistic. It is more probable that they are different versions of a common original, which was perhaps a painting or drawing.

A 53.

THE VIRGIN AND CHILD (half-length).

Schr. 1029; W. u. Z. 52. W.—C 11.

The Virgin, facing slightly r., is seen to the waist, rising above a belt of conventional clouds. She wears a crown and a mantle with variegated hem, clasped at the throat by a brooch over an inner robe, of which the sleeve is lined with ermine. Her long hair falls over both shoulders. Her nimbus is very large and the disk is surrounded by a broad belt of stars. A sword pierces her r. breast. Between the thumb and finger of her r. hand she holds a scroll with the words: **Tu · es · alpha · et · o** Her l. arm supports the infant Christ in a sitting posture. He has a cruciform nimbus with double rim. He holds in both hands a Latin cross, which passes over his l. shoulder. The crown of thorns hangs on the cross, and the three nails are in position. A scroll with **·ī·n̄·r̄·ī·** is attached to the upper limb of the cross. In the r. upper corner of the print is a wide scroll with an inscription in seven lines, of which the r. side is very indistinctly printed. The text, so far as it can be deciphered, is as follows (Luke ii, 34):—

> **Ecce poītus ē hic in ruiaꝫ | et in rexuresiōem . . . . . . (multoꝝ) | Inihierusalē et in . . . . . . (signum) | nō cōtradicet' et tuā ipsius | aīmam ꝑtranssiuit gladius | et reuellent' ex multis | cordibus cogitaciones.**

The folds of the drapery are sharp and hooked. Hatching is used on the lining of the Virgin's mantle, but not elsewhere. The border is single.

[380 × 260.] Badly printed, but well preserved, except in the l. lower corner, where a portion has been torn away. Colours; dull crimson (faded), cinnabar, dull yellow, green, grey, black, No margin or watermark.

Purchased at the Weigel sale, 1872.

Two other impressions of this cut are known, in the libraries at Brunswick and Wolfenbüttel. The former was taken from the cover of a book of 1472. This impression was purchased at the Weigel sale, 1872. Repr. (much reduced) in Willsh. pl. vii.

The cut is a reversed copy of Schr. 1028, a cut in the collection of Baron Edmond de Rothschild at Paris, formerly in the Weigel collection (W. u. Z. no. 51, with repr.) As compared with the original, the chief points of divergence are the following:—

1. The the whole composition is reversed; in the original the Virgin faces l., holds the Child on her r. arm, and the sword pierces her l. breast.
2. The Virgin's hair is straight, not curly.
3. The hem of the Virgin's mantle is of striped stuff, not embroidered with gems.
4. Hatching is used for the lining of the mantle, but not for the inner robe; the case is precisely contrary in the original.
5. There are no rays issuing downwards from the clouds.
6. The nimbus of Christ is cruciform but not floriated.
7. The cross which he holds is studded with five nails, which are not in the original, at the juncture of stem and transverse beam.
8. The inscription is incorrectly spelt, and the lines are differently divided.

Both cuts were formerly described as metal-cuts, for which there was no good reason. Schr. 1028, to judge by the reproduction, has several of the flaws in the border which are a distinctive sign of a wood-block, and Schr. 1029 has the appearance of a woodcut printed from a badly-inked block.

A 54.

THE VIRGIN AND CHILD, SEATED.

Schr. 1058.

The Virgin, facing slightly l. sits on a cushion with tassels, placed on the chequered floor of a room. She holds the naked child on her lap, with his head against her r. shoulder. She has a large nimbus with plain disk and double rim. That of the child has cruciform rays and a single rim. The Virgin wears a white veil edged with lace and a mantle which falls gracefully round her back over the l. shoulder. At the back of the print a piece of tapestry with a pattern of large leaves and pomegranates, fringed at the bottom, hangs by seven loops from a rod which serves as border to the print at the top, and is prolonged as a single black line round the other three sides.

[281 × 191.] A good impression of an unusually artistic woodcut, well preserved on the whole, but damaged and repaired in several places, and cut within the border on the r. side. The black line on this side is artificial, and indeed the border has been so heavily retouched on all sides that it is hard to distinguish the black of the original printed border below the additions. Colours: a light crimson, dark crimson, golden yellow, deep verdigris green, sepia. The main outlines of the drapery are soft and rounded, but minor folds are sharp and accompanied by a little hatching.
Presented by W. Mitchell, Esq., 1895. Purchased by him from L. Rosenthal, Munich.

A 55 (1–3.)

THREE CUTS FROM A SERIES OF SAINTS.

(1) THE VIRGIN AND CHILD, ENTHRONED.

Schr. 1066. W.—D 58.

The Virgin, facing slightly l., sits on a low throne with a wide step and high Gothic back with pinnacles. She wears a crown and a long mantle over an inner robe. Her hair is loose. She holds the Child on her r. arm and offers him an apple with her l. hand. Single border.

[48 × 35.] Good impression, slightly cut at sides. Colours: green and yellow. "*S.m.*" has been added by hand on either side of the back of the throne.

(2) ST. JAMES THE GREATER.

Schr. 1505. W.—D 69.

St. James walks towards the l., holding a shell in his r. hand and a staff in his l. He wears a pilgrim's hat, and a long mantle over a tunic drawn in at the waist by a girdle. He has a plain nimbus. Single border.

[52 × 34.] Colours: green and yellow. "*S.J.*" has been added by hand.

(3) ST. PAUL.

Schr. 1649. W.—D 70.

St. Paul walks towards the l., holding a sword point downwards in his r. hand and pointing with his l. hand. His costume is similar to that of St. James, but he is bare-headed. He has a plain nimbus.

[53 × 34.] Colours: green and yellow. "*S.P.*" has been added by hand.
The three prints, from the William Russell collection, were purchased from Messrs. Colnaghi, 1860.

A 56.

THE VIRGIN AND CHILD IN GLORY, STANDING.

Schr. 1075.

The Virgin stands on the ground, turning slightly l., wearing a plain crown, a robe, and a long mantle. She has a plain nimbus and a halo of flames round her body. She carries the naked Child on her r. arm. He places his l. arm round his mother's neck, and holds a flower or fruit in his

r. hand. His nimbus is cruciform, with a single rim. There is no indication of sky, and no hatching. The border is single.

[132 × 92.] This cut resembles in technique Schr. 786 and 801 (*see* A 28, 29). It is rather a late impression, after a crack near the middle of the lower border, and badly printed. Some of the lines have not caught the ink, while others are overcharged and blurred. Colours (carelessly applied): carmine, dull yellow, green, pale brown. Margin [5-9] slightly torn and worm-eaten, not coloured.

Purchased from Mr. Rosenthal, 1879. Style and origin the same as those of A 28, 29. Formerly described as a metal-cut.

A 57.

THE VIRGIN AND CHILD IN GLORY, STANDING.

Schr. 1078. W.—D 53.

The Virgin stands on the ground, turning slightly r., wearing a richly ornamented crown, a robe and a long mantle, which trails behind her. She has a plain nimbus and a halo of rays round her body. She carries the naked child on her l. arm, and raises her r. hand towards him. He is in a sitting posture, with both hands raised. His nimbus is cruciform with a single rim. The ground is marked by a few horizontal lines. There is no indication of sky and very little hatching. The border is single.

[75 × 54.] Good impression of an unimportant cut. The l. upper and r. lower corners have been torn off, but the latter has been repaired. Colours: crimson lake, yellow, green, blue. traces of gold over a light red pigment on nimbus and crown. Margin (cut very close to border), dull red.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

THE VIRGIN AND CHILD IN GLORY, WITH ANGELS.

(Drawing)

The Virgin, wearing a jewelled crown, robe, mantle, and pointed shoes, stands on the crescent, surrounded by a halo of rays and flames. She carries the naked child on her r. arm, and holds him with both hands. The ground below the crescent is covered with grass and flowers. Four angels are seen in the corners, kneeling with folded hands, two in the air and two on the ground. Near them are scrolls, with the following inscriptions in scarlet ink:—

Above (1) *Hec divīa vir . . .* (2) *Xt genuit re . . . . .*
Below (2) *Fūde p̄ces ad filium* (2) *Pro salute fideliū.*

[76 × 57.] Another specimen of the drawings used in the same way as woodcuts to illustrate devotional MSS. (*see* pp. 61, 67). Colours: vermilion, dark blue, green, white (all body-colours), yellow, carmine (water-colours); traces of oxidized metal on the Virgin's crown and the border of her mantle.

Purchased from Mr. Bousfield, 1850.

A 58.

THE VIRGIN AND CHILD IN GLORY, WITH ANGELS.

Schr. 1109. W.—D 52.

The Virgin stands, facing slightly r., on the crescent, wearing an imperial crown, a robe and mantle. Her hair is long and wavy. She has a plain nimbus and a halo of rays round her body. She holds the naked child with both hands on her l. arm. He holds an apple in his r. hand. His nimbus is cruciform. Two angels, playing a lute and a viol, stand in the air on either side of the Virgin's head. Two others, playing an organ and a dulcimer, sit on the grass, on either side of the crescent. There is no indication of sky and scarcely any hatching. The features are stiff, the drapery angular but well arranged. The border is single.

[177 × 119.] Good impression in pale, brownish ink. Colours: dull yellow, brown, dull red, verdigris green. Margin [10-12] slightly torn, not coloured.
Purchased from Mr. Tiffin, 1846. Probably identical with lot 1902 in the Ottley catalogue, 1st part, May, 1837.

A 59.

THE VIRGIN AND CHILD IN THE ROSARY.

Schr. 1133; W. u. Z. 189. W.—D 105.

Within a rosary of flat beads, strung on a black thread and divided at regular intervals by five roses, the Virgin sits r., facing l., holding the infant Christ on her knees. She wears a simple trefoil crown, a robe and a long mantle, which falls in confused and sharply broken folds. Her nimbus is plain. The child, who has a cruciform nimbus with double rim, looks over his r. shoulder at a young couple kneeling l. with folded hands. The man seems to be about to receive a rosary which Christ holds in his outstretched r. hand. Five rosaries hang on a rod suspended horizontally from l. to r. above the Virgin's head. The ground is marked by horizontal lines, which seem, by the green colour, to be intended for grass. The knees of the man are just visible beneath his tunic; the legs are ridiculously short and stiff; he wears black shoes. The woman wears the Suabian costume of about 1480. No hatching is used. The border is single.

Below the subject and separated from it by a single horizontal line is the following xylographic text:—

> **Als offt ains ainen rosenkrantz marie**
> **vnd irem kind ihesw Zw lob vnd ere pet**
> **en ist. Nemlich Zum ersten einen glawb**
> **en vnd darnach . v . pater noster vnnd**
> **nach yedem pr̄ nr Zehen aue maria So**
> **offt enpfacht es virtzig tag vnd auf iedē**
> **vnser frauen tag XIV Jar ablas dotlich**
> **er sunden. Durch pabst Sixten geben.**

[185 × 123.] Colours: crimson lake, pale yellow, grey, verdigris green. No margin. The lower part of the text is badly worm-eaten, and the upper portion of the cut has suffered damage in a few places. No watermark.
Purchased at the Weigel sale, 1872.
The Pope Sixtus mentioned in the text is Sixtus IV., the date of whose pontificate was 1471-1484. Jacob Sprenger, Prior of the Dominican Convent at Cologne, revived the Confraternity of the Rosary in 1475. See his book, "Die erneuerte Rosenkranzbruderschaft," (Augsburg, J. Bämler, 1476). Hain 14961.

A 60.

THE VIRGIN AND CHILD IN THE ROSARY, WITH ST. DOMINIC.

Within a rosary of oval beads, divided by five roses on which are represented the five wounds, viz.: the sacred heart (above) and the pierced hands and feet (on either side), the Virgin, crowned as Queen of Heaven, stands l. on the crescent, treading a demon under foot. She has a rayed nimbus with double rim, and a halo of flames surrounds her body. Her long hair falls down her back. Her mantle is fastened by a brooch at each shoulder, and falls simply, so that the dress is visible in front. It is drawn in by a narrow girdle at the waist. She holds the infant Christ, who has a cruciform nimbus with single rim, on her l. arm. He sits towards the l. but turns his head to look down at St. Dominic, who kneels in the foreground r., in the habit of his order, with a star on his brow, receiving with both hands a rosary from the infant Christ. Behind St. Dominic appear a Pope (Innocent III?) and Emperor, and four other persons of whom very little is visible. The whole is surrounded by a double border. In the upper corners, between the rosary and the border, are conventional clouds. The drapery is shaded by very close and regular hatching.

[93 × 68.] Colours: carmine, pale yellow, cinnabar, olive green. Perfect preservation. Margin [3-16] uncoloured. On the margin above the print are two hexameters in MS. (the first word torn off):—

" . *dextrā misero, et tecū me tolle per undas*
Sedibus ut saltem placidis in morte quiescā."

On the back of the leaf is written in red ink: "*De sancto iohāne euāgelista.*" Then 17 lines of text in faded black ink with rubricated initials, containing a prayer addressed to St. John, "*O speculū v'ginitatis,*" etc., followed by a collect "*Beati ioaīs apl̄i tui,*" etc. Watermark, a fragment, not recognisable.

Produced about 1500, perhaps at Cologne, where Jacob Sprenger, Dominican Prior, revived the Confraternity of the Rosary in 1475. *Cf.* Schr. 1136.

A 61.

THE HOLY FAMILY IN A GARDEN.

Schr. 1141. W.—D 61.

The scene is a garden bounded by a brick wall. L. is a tall pavilion with a conical roof, open in front and showing a diaper pattern on the inner side of the hangings. In front of the pavilion the Virgin kneels with both hands stretched out toward the child Christ, who walks towards her from the middle of the garden, with his r. arm stretched out, while he carries in his l. hand a basket full of the apples which St. Joseph, farther back, is shaking down from a tree. Near the pavilion, a little farther back than the Virgin, stands St. Anne, who looks down at Christ and holds out her l. hand towards him. The ground is covered with grass, flowers, and fallen apples. There is no indication of sky. A Brigittine nun kneels with folded hands in the r. lower corner. The nimbus of Christ is cruciform, that of the Virgin rayed, that of St. Anne plain; the rim in each case is single, and they are all overlaid with gold. The border is a single black line.

[107 × 80.] Colours (unskilfully applied): vermilion, cinnabar, carmine, three shades of brown, yellow, light green, dark blue, gold. Margin [6-10] plain except a line of dull red mixed with a tarnished metal, round the border. On the r. side the paper is cut close to this line, and the margin is artificial. (*Cf.* remarks on A 44.)

Purchased from Messrs. Evans, 1856, together with four other cuts from the same MS. Schr. 967, 804, 1154, 1213.

Schreiber, in describing this cut as the Marriage of St. Catherine, has committed a series of blunders. The ring, which he says "St. Catherine" is about to receive from Christ, is nowhere to be seen. Christ is not led by "his mother," but walks independently. A Brigittine, not "a Dominican," nun (*cf.* remarks on the habit and colour under Schr. 967, where the same mistake is made) kneels, not "sits," in the lower corner. It is hard to understand how Schreiber could have seen in the youthful figure of the Virgin, with her secular attire and flowing hair, the Dominican nun, St. Catherine of Siena. The Virgin is always represented thus, as a slight and girlish figure, below the mean height, when she accompanies the tall and matronly St. Anne. The rays on the rim of her nimbus mark her, in this case, as the saint of superior dignity. The figure described above as St. Anne, is called by Willshire St. Elizabeth. This saint, however, rarely, if ever, occurs as a member of the Holy Family, unless the infant St. John Baptist is also present. Such a representation is far more frequent in Italian than in Northern art.

This and the two following cuts were produced at the Brigittine Convent of Marienwater, near Hertogenbosch, about (perhaps after) 1500. Four other cuts in a similar style, not described by Schreiber, one of which bears the name of Marienwater, are exhibited in the Museum of the Town Hall at Haarlem. They represent the Agony in the Garden, Christ falling under the Cross, the Sacred Monogram, and St. Catherine of Sweden, daughter of St. Bridget, with pastoral staff and a deer. All except the second have an ornamental border with flowers and insects, like Schr. 804 and 967.

A 62.

THE VIRGIN AND CHILD IN GLORY, WITH ST. CATHERINE AND ST. BARBARA.

Schr. 1154. W.—D 62.

The Virgin, holding the Child on her l. arm, stands on the crescent within a mandorla, which is held near the top by two flying angels. She has a crown and nimbus, and her whole body is surrounded by rays. Her hair falls loose over her shoulders. Her mantle is clasped at the throat by a brooch over her robe. The Child wears a loose tunic. He holds a ring in his r. hand in the direction of St. Catherine of Alexandria, who sits l. on the ground, with a book open on her lap, a sword in her l. hand, and the wheel behind her. Both the Virgin and Christ, however, are looking not at St. Catherine, but at St. Barbara, who sits r. with a book open on her lap, a palm branch in her r. hand, which she has just received from Christ, and the tower behind her. Both the saints have nimbus and crown, and are similarly attired. Each sits on a little grassy hill. No indication of sky. No cross-hatching. Single border.

[79 × 78.] On the lower margin, outside the border line, are eight lines of xylographic text:—

God gruet v ald' heilichste maria moed' go
ds. conīghīne des hemels. poorte des ꝑadys.
vrouwe d' werelt · du bist eē suuer maget. ōt
fangē sond' sonde. Du hebste · Jhm̄ ōtfāgē sō
d' sonde. Ghi hebt voort gebracht dē scepper
eñ den verlosser der werelt. En dē welckē ic nt
ē twiuel. Bidt voer mȳ sondē eñ v'lost mi vā
allē quadñ. ā'. Geprent te mariē water.

See the similar vernacular prayer transcribed above (A 51) and the Latin version engraved under the Madonna by Israhel van Meckenem, B. 42.

Colours: crimson, carmine, blue, yellow, verdigris green.

For origin, see remarks on A 61.

THE VIRGIN AND CHILD IN THE PRESENCE OF FOUR SAINTS.

Schr. 1158. (See the collection of Italian woodcuts.)

THE VIRGIN AND CHILD WITH EIGHT VIRGIN SAINTS.

Schr. 1170. *See* A 64.

THE VIRGIN AND CHILD WITH ST. ANNE.

Schr. 1190. *See* A 65.

THE VIRGIN AND CHILD WITH ST. ANNE.

Schr. 1197. *See* A 66.

A 63.

THE HOLY FAMILY, WITH ST. JOACHIM AND ST. ANNE.

Schr. 1213. W.—D 63.

St. Anne sits in the middle of a carved Gothic throne with a high back in three divisions. The Virgin, of a diminutive size, sits on her lap, and the infant Christ stands, upheld by both. St. Joseph sits l., St. Joachim r. The former is bare-headed; the latter wears a turban. Each has an open book on his lap. Neither has a nimbus. St. Anne and the Virgin have a nimbus with a rayed disk, but Christ has none. Behind St. Anne a piece of rich stuff with a large pattern is suspended from two nails. Above this hovers the Holy Dove. An open book lies on the step of the throne, which is rounded and projecting in the middle. On the front of the step are the names: **Joseph · mā · Ihs · anna · Joachim.** The floor below the step is paved in squares. The border is double on all sides except the top, where the inner line of the border bends in and forms an ogee arch over the throne. Between this arch and the outer border is the name of the convent in two parts: **Marien** : (l.) : **Water** (r.).

[118 × 83.] Colours: vermilion, crimson, cinnabar, yellow, blue, green, gold (tarnished); inner border, vermilion. Margin (artificial on r. side) [1–4] uncoloured.
For origin, see remarks on A 61.

†THE VIRGIN AND CHILD WITH ST. DIONYSIUS.

(Reproduction.)

The Virgin stands l., holding the Child on her r. arm, a sceptre in her l. hand. St. Dionysius stands r. attired as a bishop, holding his pastoral staff in his r. hand, and in his l. hand a closed book, on which is his head, wearing a mitre. This second head, the emblem of his martyrdom, is a slightly reduced likeness, with closed eyes, of the head which is still on the saint's shoulders. Two diminutive suppliants, afflicted with the *morbus gallicus*, kneel l. and r., a woman at the feet of the Virgin, a man near St. Dionysius. The background is a hilly landscape with a winding road leading to a fortified town. Single border. At the foot of the print is a German prayer, 13¼ lines, in large type, invoking St. Dionysius as a protector against the ravages of the aforesaid disease.

Photograph (reduced) from the original broadside [424 × 298, the woodcut itself 212 × 205] in the Hof-u. Staatsbibliothek, Munich (Einbl. vii, 9). The type was used by the Nuremberg printers Stüchs, Höltzel and Hochfeder, and the cut appears to be by an artist of the school of Wolgemut about 1496–1500. St. Dionysius is rarely represented in German art except as one of the 14 "Nothelfer." He is invoked here as the patron of France against a disease thought to have originated in that country, where his intercession had already worked wonders against it.

A 64.

THE VIRGIN AND CHILD WITH EIGHT VIRGIN SAINTS.

Schr. 1170; W. u. Z. 53. W.—C 11.

The Virgin, wearing a high imperial crown with veil, mantle and robe, sits in the middle of an octagonal garden surrounded by a low wall. On either side of her are the following four saints: to l. (1) a saint who cannot be recognised, owing to the mutilation of the print, probably St. Agatha or St. Agnes; (2) St. Catherine of Alexandria, with wheel and sword, who is receiving the ring from the hand of Christ, who sits, a naked infant, on his mother's lap. Then to r. (3) St. Dorothy, with basket of flowers; (4) St. Barbara, with the tower. Between these saints and the wall are four trees. Lower down, near the front wall, are four more virgins; (5) St. Ursula with an arrow; (6) St. Lucy, with a lighted taper; (7) St. Apollonia, holding a tooth in a pair of pincers; (8) St. Margaret, holding a captive dragon by a cord. St. Catherine, St. Ursula, and St. Margaret wear crowns. All the saints have a plain nimbus with a single rim. The ground is grassy. There is no indication of sky. A little hatching is used in the drapery. The border is single.

[248 × 165 (cut).] A rather late impression, after cracks in the border. All the l. and lower sides are imperfect, the border and part of the design having been torn away. Colours: blue, green, crimson, yellow, purple. Watermark, bull's head with stem and star.

Purchased at the Weigel sale, 1872. Formerly described as a metal-cut.

A 65.

THE VIRGIN AND CHILD WITH ST. ANNE.

Schr. 1190. W.—D 55.

St. Anne sits, looking straight before her, in the middle of a wide throne under a Gothic canopy, the roof of which over her head is sprinkled with stars. She wears a veil and a mantle, clasped in front by a brooch, which falls in soft, rounded folds over her knees to the ground, showing part of her inner robe. She is of colossal height as compared with the Virgin, proportionally below the mean height, who sits on her r. knee, with her hair bound by a circlet over her brow, and wearing a simple robe, cut square at the neck and with tight sleeves. The infant Christ, who is quite naked, stands on St. Anne's l. knee, supported by her l. hand, and stretches both hands towards his mother, who is giving him a pear. The nimbus of the Virgin is quite plain, that of Christ floriated, with a border of ornament between the arms of the cross. That of St. Anne is triple and very large [diam. 91], and the wide outer rim is studded with precious stones. No hatching is used. The border is single.

[408 × 272.] A good impression of this fine and important cut, and in fair preservation, though damaged in several places It has at some time been folded horizontally across the middle, and been cracked in consequence. Colours: crimson lake, carmine, yellow, grey, green, traces of a light red (cinnabar?). Margin [8–18] uncoloured. *See* Renouvier, Histoire, etc., p. 45; Waagen, Treasures of Art, i, p. 288. Repr. by Ph. Berjeau (reduced) in "Le Bibliophile Illustré," ii, p. 8, 1865.

Purchased from Messrs. Smith, 1849. From the Beckford collection.

A 66.

THE VIRGIN AND CHILD WITH ST. ANNE.

Schr. 1197. W.—D 56.

St. Anne sits on a low throne, of which the sides are higher than the back. From pillars on either side in front rises a canopy in a debased Gothic style, with a crocketed arch in the centre and two pendants. St. Anne, whose features are unusually youthful, is looking at the infant Christ, whom she holds with her r. hand as he sits on her r. knee. On her l. knee sits the Virgin, a diminutive, girlish figure, with a crown and a simple robe, held in by a girdle at the waist. The Virgin holds a gilt apple or orb in her l. hand, and stretches out her r. hand towards the Child. Her nimbus has a single, St. Anne's a double rim. That of Christ is cruciform. The drapery is well arranged in soft, rounded folds, with a few strong outlines and no hatching. The whole is enclosed by a double border [192 × 137]. Outside this, leaving a blank space round the inner border, is a wide *passe-partout* [25] with serrated edges, containing originally sixteen large flowers, of which only seven remain intact. The flowers are connected throughout by a double band, forming the centre of the border.

[270 × 170 (cut).] A sadly damaged impression, which has lost the r. side from the inner border, and large pieces elsewhere, especially the l. upper corner and part of the head of the Virgin. Colours: madder red, vermilion, yellowish brown, dark brown, cinnabar, light green, light blue, gold (oxidized). The colouring, and to some extent the drawing, is analogous to that of Schr. 974 above. A similar *passe-partout* is found in Schr. 1001. Traces of writing in an old hand remain on the margin. Only the words "*exemplu riscositatis*" are legible.

Purchased at the McIntosh sale, 1857. Formerly in the W. Y. Ottley collection. Lot 1903 in Ottley Sale Catalogue, May, 1837.

THE HOLY FAMILY WITH ST. JOACHIM AND ST. ANNE.

Schr. 1213. *See* A 63.

TEMPTATION OF ST. ANTONY.

Schr. 1216. *See* woodcuts by Wolgemut.

(This is cut no. 66 of the Schatzbehalter.)

A 67.

ST. ANTONY.

Schr. 1227. W.—D 74.

The saint stands near the middle of the print, facing slightly l. He wears a robe which reaches to the ankles, and has a plain nimbus. He holds a staff, the top of which is a *Tau* cross, in his r. hand, and a closed book in his l. hand. A pig stands between him, its head and shoulders being visible beyond his robe r. A man kneels l. on one knee before the saint, raising one hand (probably afflicted with "St. Antony's fire") in supplication. He has a wallet attached to his girdle. Over the saint's head is a tablet with his name, **S. ANTONI** . . ., and to this two hands and two feet (votive offerings in wax) are suspended. In the l. upper corner the Almighty appears from a cloud, with hand extended in benediction towards St. Antony. The design is carried out in broad outlines, without hatching.

[135 × 90.] A very bad impression of a poor cut. Colours (carelessly applied): cinnabar, lake, yellow, green. Margin on two sides only [3–4] uncoloured.

Purchased from Messrs. Smith, 1845.

A 68.

ST. ANTONY AND ST. SEBASTIAN.

Schr. 1232; W. u. Z. 151. W.—D 75.

St. Antony, in monastic dress with a hood over his head, stands l. facing slightly r. He holds in his r. hand a staff, the top of which is a *Tau* cross, while in his l. hand he holds an open book at the level of his breast. The little finger of the l. hand passes through the handle of a bell. His beads hang from the girdle at his waist. He has a nimbus with double rim. A pig with a bell round its neck stands r. near his feet. At the foot of the print is the name **S. anthonius**.

St. Sebastian stands r. with both hands bound above his head to a tree, which is cut short just where its lowest branches spring from the trunk. His legs are bound just above the ankles to the trunk. He has a wreath of roses on his brow and a plain nimbus. He has no clothing but a loin-cloth, and his body and limbs are pierced by thirteen arrows, placed symmetrically l. and r. with the odd one in the neck. The ground is grassy. At the foot of the print is the name **S. sebstianus**. The drawing is firm but stiff and angular. A little hatching is used in the modelling of St. Sebastian's body, but not elsewhere.

[272 × 188 (cut).] Well printed in brown, watery ink. Colours: crimson lake, carmine, flesh-colour, yellow, light and dark brown, green.

St. Sebastian is in a separate compartment, divided from that which contains St. Antony by a space of 5 mm. A similar space occurs again r. beyond St. Sebastian, and it may be conjectured that the block originally held a third saint, perhaps St. Roch, who would face l. as St. Antony faces r., and complete the symmetry. It should be noticed that the border l. of St. Antony is wide, as though to mark the extreme limit of the block on that side, whereas the lines on either side of St. Sebastian are narrow, as though to mark subordinate divisions.

Purchased at the Weigel sale, 1872. Repr. W. u. Z. i, p. 238.

A 69.

ST. BARBARA.

Schr. 1249; W. u. Z. 88 b. W.—D 95.

St. Barbara stands, facing slightly r. wearing a crown surrounded by a single nimbus, a long robe with a girdle and a mantle. Her long hair falls down her back. She holds up her mantle with her r. hand. She holds out her l. hand at her side with the palm upwards. Just over it, inserted, as Schr. has observed, on a separate piece of wood, is her emblem a tower, containing chalice and host. A palm-branch springs from the ground near her feet. Single border. [128 × 82.] This cut is placed unevenly (too low and too far to l.) within a *passe-partout* 24 mm. in width, with a pattern of acanthus-leaves twining round a rod, in white, with dark outlines, on a dark ground.

[193 × 138.] Impression produced by friction in grey ink. Colours: crimson lake, grey, pale yellow, green. Margin [6-10] uncoloured. Torn in several places. Watermark: see facsimile, W. u Z. i, p. 150.

Purchased at the Weigel sale, 1872.

A 70.

ST. CATHERINE.

Schr. 1321; W. u. Z. 88 a. W.—D 97.

St. Catherine stands, facing slightly l, wearing a crown surrounded by a single nimbus, a long robe with an ornamental belt, and a mantle which she holds up with her l. hand. She lays her r. hand on the wheel, which supports the long sword, point downwards. The saint's hair is braided on each side over her ears, but most of it hangs loose down her back. The ground is marked by a single line. The border is single [135 × 83]. This cut is placed unevenly, like the last described, within the same *passe-partout.* The colour, quality of the work, and condition are in every respect the same. The two are by the same artist.

[193×138.] Impression produced by friction in grey ink. Margin [8–10] uncoloured. Purchased at the Weigel sale, 1872. Repr. W. u. Z. i, p. 148.

A 71.

ST. BARBARA AND ST. CATHERINE.

Schr. **1265.**

St. Barbara stands l. holding in her r. hand the tower, with the chalice and host on a ledge in front of it. She points towards the tower with her l. hand. She wears a crown, surrounded by a plain nimbus, and a simple robe and mantle. St. Catherine stands r. facing l. in similar attire. She holds the sword by the hilt, point downwards, in her r. hand. No hatching is used. Single border.

[138 × 98.] Coarse work, over-inked and badly printed, similar in style and origin to three cuts already described, A 28, 29, 56. Colours (carelessly applied): carmine, pale brown, yellow, green. Margin [2–6] uncoloured. The r. lower corner has been torn away, and other parts are damaged.

Purchased from Mr. Rosenthal, 1879. Formerly described as a metal-cut.

A 72.

ST. BERNARD OF CLAIRVAUX.

Schr. 1274. W.—D 76.

St. Bernard, wearing the Cistercian habit, kneels r. bare-headed, in a field enclosed in front by a low wattled fence. He raises both hands and holds his abbot's crozier under his l. arm. A scroll proceeds from his mouth with the words, **Monstra te esse matrem.** These are addressed to the Virgin, who sits l. holding the naked Child on her l. arm, while with her l. hand she presses her breast so that the milk spirts out and falls on St. Bernard's mouth (in allusion to the legend that Our Lady refreshed him in this way when his throat was parched with singing her praises). The Virgin has a nimbus with double rim. That of the child Christ is cruciform, that of St. Bernard plain. Three trees are seen on rising ground in the background. There is no indication of sky. Hatching is used in the drapery. A shield rests on one of the stakes of the fence, bearing the arms of the Abbey of Ebrach, which was near Burgau in Suabia, not far from Ulm.

[189 × 124.] Good impression in a strong black ink, in perfect preservation, uncoloured.

Margin [4–6.] Watermark: bull's head, only partially visible.

Purchased from Messrs. Colnaghi, 1865.

Schr. mentions five other representations of St. Bernard with the same arms. The drawing of the trees resembles that of the cuts in T. Lirer's Schwäbische Chronik, C. Dinckmut, Ulm, 1486. (Hain 10117. Muther 355.)

† ST. BRIDGET OF SWEDEN.

(Reproduction.)

Schr. 1289. W.—D 17

Coloured facsimile of the original cut in the John Rylands (late Spencer) Library, now at Manchester. The artist's name appears as **Michil**. *See* Schr. 782, 877, 1956 for other cuts with the same signature.

[181 × 121.] Purchased at the McIntosh sale, 1857. The facsimile appears to be a special hand-coloured proof, made for W. Y. Ottley, of the reproduction published in his "History of Engraving," vol. i, p. 66.

A 73.

ST. BRIDGET OF SWEDEN.

Schr. 1290.

St. Bridget sits on a low Gothic seat with a wide step, the middle part of which projects and is of a rounded form. A high desk, in connection with the l. side of the throne, contains a locker for books, and St. Bridget is writing her revelations in a book which lies open on the sloping top. She has a nimbus with double rim, and wears the habit of her order, with a cross on the l. side of the mantle near the brooch which fastens it across her breast. An angel with long, narrow wings, wearing a robe which reaches to his feet, stands on the seat behind her, laying his l. hand on her shoulder and speaking into her ear. R. of the seat are the emblems of the saint, a pilgrim's staff, hat and wallet, the lower end of the staff passing through a crown. In the air three visions appear to her. L. God the Father emerges from a luminous cloud, supporting with both hands the pierced body of the Son. In the middle the holy Dove floats over the head of St. Bridget, under a cloud from which long rays of light proceed. The Virgin appears r. from a third cloud, holding the naked Child in her arms. The three Persons of the Trinity, as well as the Virgin, are distinguished by nimbi of different design. Below, l. of the desk, a monk in the Brigittine habit, with a red cross, white in the centre, on the r. side of his dark brown mantle, kneels with folded hands, facing r. towards the saint. Over his head is a scroll, extending towards the vision of the Father and Son, with the words:

O pater de celis miserere nobis.

In the four corners of the print are shields with the following armorial bearings: Upper corner, l. the lion of Sweden, r. S.P.Q.R.; lower corners, l. the Bavarian lozenges, r. the arms of Oettingen. On the front of the projecting step is the letter **n**, which can hardly be accidental, and may perhaps be interpreted as the wood-engraver's signature. The border is single. Hatching is freely used, but there is no cross-hatching.

[175 × 140.] A good impression in a strong black ink. Colours: crimson, vermilion, dark green, dark blue, dark brown, yellow ochre; pale gold over yellow ochre in the nimbi. These colours are not certainly contemporary with the print. There is no doubt that the following, at least, are late additions, viz. the opaque white, shaded with grey, on St. Bridget's veil, and the instruments of the Passion painted in body-colours on the four shields, so as almost to conceal their original contents. The shields contain (in the same order as above) rod and scourge, column and rope, spear and reed, cross with blood dripping from the three nails. Margin [2-13], on three sides only, uncoloured. Watermark (only the upper part is visible) a flower with five petals between two flowers with three petals, each on a separate stalk, points visible between the stalks; probably the upper part of a crown. Width from flower to flower 52 mm. On the back is written in ink by a modern collector "*Aus Altomünster.*"

Purchased from Mr. R. Gutekunst, 1897.

Schr. describes an imperfect impression of this cut in the Munich Cabinet, in which the monk and the inscription on the scroll are visible only in part. For these, and for the arms, compare Schr.'s description of a cut of St. Bridget, no. 1283, of which four impressions are known. The alteration of the arms in the second state of that cut is accounted for, according to Schr., by the fact that Magdalena of Oettingen, abbess of the convent of Kirchheim, near Nördlingen, resigned her dignity in 1488. That explanation is unsatisfactory, for Kirchheim was a convent of the Cistercian order. There was a well-known Brigittine convent in the territory of Oettingen, viz.: Maria-Maihingen: it would be natural that a cut produced there should bear the Oettingen arms. Maria-Altomünster, the most famous Brigittine convent in Bavaria, and the only one still existing in Germany, was founded in 1487, and occupied in 1497 by nuns from Maria-Maihingen. For prints produced there *see* Schr. 1185-6. For a note on Brigittine convents in Germany, *see* p. 66.

A 74.

ST. BRIDGET OF SWEDEN.

Schr. 1302; W. u. Z. 226. W.—D 96.

The saint sits on a low, wide seat, with a desk at her r. hand, where she is writing her revelations on a long strip of parchment, laid across an open book. She is prompted by an angel who stands on the seat behind her. She wears the habit of her order, and has a nimbus with rayed disk and triple rim. Over the desk is an inverted scroll with the inscription: **huut · der · goude.** R. of the seat are the emblems of St. Bridget, a pilgrim's staff passing through a crown, with hat and wallet hanging from it, and a shield with the lion of Sweden. In the air above are the same three visions as are described in the preceding print, viz.: l. God the Father (wearing a triple tiara) with the Son, in the middle the holy Dove, surrounded by rays, and r. the Virgin and Child. The print is closed at the top by a rounded arch, with a leaf-ornament in the spandrils. The floor is paved. In the centre of the lower border is a shield, party per pale, three six-rayed stars, dexter and sinister. This, no doubt, conveys the same allusion as the words **Maria sterre** (each word preceded and followed by a six-rayed star), which stand on either side of the shield. On an upper line in the lower border are the words **S birgitta · princesse vãdē · ryke · nericia.** Double border. Hatching is freely used.

[105 × 77.] Good impression, perfectly preserved. Colours: carmine, vermilion, pale yellow, pale blue. Margin [5-8] uncoloured. No watermark. Produced at Gouda about 1500.

Purchased at the Weigel sale, 1872.

Maria Sterre was the name of a Brigittine convent at Gouda, in Holland, of which records exist between 1434 and 1466. The convent ceased to exist in 1549, and was transferred to the regular canons at Stein. The inscription **huut der goude** means "protect the good," but perhaps conveys a secondary allusion to the name Gouda. (Information kindly supplied by Mr. Hymans.)

A 75.

ST. BRIDGET OF SWEDEN.

St. Bridget stands, facing slightly to r. and looking down, wearing a veil, robe and mantle, but not the distinctive habit of her order. She holds an open book in her l. hand, and a Maltese cross with a handle at the bottom in her r hand. The pilgrim's staff, with hat and wallet suspended from it, stands l. behind her. A shield with S.P.Q.R. is in the r. upper corner. The crown lies on the ground at her feet in the centre. The border is single. The ground is marked by a single straight line. The drapery is good, rather angular in the folds, without any hatching. There is no sky. Everything points to a rather early date, perhaps 1460-70.

[134 × 100.] The cut has been considerably damaged and repaired. Both the lower corners are wanting. Colours: bright pink, dull yellow, light green, grey-brown. Margin [4-13] uncoloured. A former possessor has scribbled on the surface of the print, and various words are legible, "*Ecce*," "*Sancta*," "*O du hillige*," &c. Pilgrim's badges have been drawn on the hat, and over them, in a blacker ink, the date, *1520*. On the lower margin is written in a large sixteenth century hand, *Sancta (B)rig (id)a v'go egy (?)*.

Purchased from Mr. Cohn, 1890. The woodcut, when purchased, was pasted on an old book cover.

Schr. 1321. ST. CATHERINE OF ALEXANDRIA. *See* A 70.

A 76.

ST. CATHERINE OF ALEXANDRIA.

Schr. 1327. W.—D 98.

The saint stands, facing three-quarters r., wearing a robe and mantle and a crown, surrounded by a plain nimbus, over her loose hair. She holds the sword, point upwards, in her l. hand. The wheel stands by her side r. The ground is marked by a few horizontal lines. There is no indication of sky, and scarcely any hatching.

[85 × 60.] Good impression of a poor cut, which probably belongs to the same series as Schr. 1017 b, the Assumption of the Virgin, and 1485, the Mass of St. Gregory. (*See* A 50, 86). Augsburg style. Colours: grey, crimson lake, yellow, green. No margin.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

Schr. 1335. ST. CATHERINE OF ALEXANDRIA. *See* A 3 (6).

A 77.

ST. CATHERINE OF ALEXANDRIA.

Schr. 1336. W.—D 99.

The saint, with crown, single nimbus, robe and mantle, stands facing slightly to r., holding the sword, point upwards, in her r. hand, and the wheel in her l. hand. The ground is marked by a single line.

[35 × 29.] Colours: crimson lake, yellow, grey, verdigris green. Margin [3] uncoloured. Another impression is known, in the Caspar Haugg collection, Augsburg. The print forms one of a set described by Schr. under no. 1096.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

† ST. CHRISTOPHER.

(Reproduction.)

Schr. 1349. W.—D 16.

An impression of the facsimile of the Buxheim St. Christopher, with the date 1423, in the John Rylands (late Spencer) Library, now at Manchester, which was cut on wood by Sebastian Roland, of Nuremberg, in 1775, six years after the discovery of the original by Heineken, and published in C. G. von Murr's Journal, 1776, vol. ii, p. 104. The words "Scalps. sec. orig. Sebast. Roland. Norib. 1775," which were cut on the block just under the lower border r., have been cut off in the present instance, and the paper has been stained with an infusion of coffee or tobacco to give it the appearance of age. This facsimile was itself copied in 1821, with the inscription "Secundum copiam S. Rolandi (1775) scalpsit Zeune. 1821." A better, but not very accurate, reproduction was published in Ottley's "History of Engraving," i, p. 90. Other imitations, with some variations from the original design, are mentioned by Schr. ii, p. 352. The frontispiece to Linton's "Masters of Wood Engraving" is the best reproduction.

[286 × 205.]
Purchased from Messrs. Smith, 1845.

A 78.

ST. CHRISTOPHER.

Schr. 1378. W.—D 77.

St. Christopher wades towards the l. through a river, carrying the infant Christ on his l. shoulder. He wears a short tunic and a mantle, which floats in the air behind him, and holds a tree with leafy branches in his r. hand. There are rocks on both sides of the river. Single border.

[36 × 28.] Good impression, cut to border. Colours: crimson lake, pale pink, yellow, green. Other impressions of this cut are known, in the Huth Collection, London, and the Munich Cabinet. It belongs, like the St. Catherine described above (A 77), to a series of cuts, of which six are known, described by Schr. under no. 1096.
From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

A 79.

ST. DOMINIC.

Schr. 1387.

St. Dominic stands, facing fully to the front, in the habit of his order, white robe and scapular, black mantle and hood. He has a moustache and a short beard. Round his tonsured head is an oval nimbus with single rim, and on the disk of the nimbus is a six-rayed star. He holds in his l. hand a model of a church, and in his r. hand a closed book and a crucifix between two lilies. No hatching is used. The ground is marked by a single line. The border is single.

[130 × 76.) Good impression, slightly damaged and repaired, on paper without watermark (not vellum, as Schr. states). Colours: black, grey, light brown, yellow, green; the background scarlet (opaque).
Presented by W. Mitchell, Esq., 1895.

A 80.

ST. DOROTHY.

Schr. 1398.

St. Dorothy sits on the ground, in a garden full of flowering plants, enclosed by a low, wattled fence, which is seen at the back and front, but not at the sides. Her hair is drawn off her temples, leaving her l. ear exposed, and she has a nimbus with single rim. She is gazing upwards at the infant Christ, who stands on two crossed branches of a tree, from which he is picking flowers and letting them fall into a basket which St. Dorothy holds in her r. hand. He has a cruciform nimbus with a single rim, and wears a short tunic, open in front. There is no hatching. This composition is enclosed by a single border [140 × 96] and placed irregularly in a *passe-partout*, which does not fit it, so that a blank space is left at the top of the composition, and the outer line of the print itself passes beyond the inner line of the *passe-partout* on both sides. The *passe-partout* must therefore have been printed first, the inner block separately and later. The *passe-partout* contains, between an inner and an outer border-line, four bands of ornament on a black ground (resembling the pattern described under A 69), consisting of acanthus leaves, two at the top and bottom and three at the sides, divided by four-petalled flowers. Four similar flowers are placed, each on a dark square, in the corners to complete the design. The whole border thus consists of ten leaves and ten flowers.

[201 × 139.] The impression shows some signs of wear in the block, and is itself considerably damaged, the *passe-partout* being worm-eaten and torn in several places. Colours: carmine (faded), pale yellow, verdigris green, dark blue, gold; *passe-partout* crimson lake, verdigris green, yellow. St. Dorothy's dress is covered with a white, sandy incrustation, covered originally with small quartz crystals and tinsel, of which little remains, together with traces of colour, dark blue, crimson and green. Tinsel, together with a pale greenish pigment, has also been applied over a thinner and smoother white ground, to the branches of the tree and the centre of each of the ten flowers of the *passe-partout.* A similar technique is described by Schr. as occurring on nos. 29, 810, 868, 922, 1026, 1341, 1425 (*see* photograph), and 1595 of his catalogue. It is supposed to date from the years 1450–60.

Presented by W. Mitchell, Esq., 1895. Reduced repr. in G. Gutekunst's Sale-catalogue, 1886.

A 81.

ST. FLORIAN.

Schr. 1420. W.—D 78.

The saint, in full armour, bare-headed, with a jewelled band over his brow and a nimbus with double rim, stands r., turning slightly l. and looking down on a fortified town in flames, over which he pours water from a wooden bucket. At the window of a tower, from which flames are shooting, a man is seen with folded hands imploring the aid of the saint against the conflagration.

[300 × 205 (cut).] The remains of the original woodcut have been cut out along the main outlines of the composition, and mounted at some time on a piece of old, worm-eaten paper. This is itself considerably damaged, and has been lined more recently with stout, modern paper. The top of St. Florian's lance, with a pennon attached to it, and a snake under his feet, which seems to have no connection with the original design, have been drawn in ink and colours on the old paper on which the fragments are mounted, and at the same time the lines of the woodcut were gone over in lamp-black, so that the original printed outlines can only be seen in a very few places. Colours: crimson-lake, yellow ochre, green.

Purchased from Messrs. Smith, 1845.

† ST. FRANCIS OF ASSISI.

Schr. 1425. (Reproduction.)

Photograph of the original cut in the Dresden Cabinet. *See note* on A 80.

[198 × 136.]

A 82.

ST. GEORGE.

Schr. 1448. W.—D 79.

St. George, in full armour, with double nimbus, wearing a wide low hat, with two feathers fastened in front by a jewelled clasp, rides towards the r. and drives his spear through the neck of the dragon, which lies on its back, writhing on the ground. In the foreground lies the mangled skeleton of one of the dragon's human victims. The princess, who wears a crown, mantle and robe, kneels with clasped hands on the rising ground r. Beyond her a church spire rises over the edge of the hill. A dead tree stands near her, l. The hill slopes down towards the l. side of the print, where the castle or fortified town of Selene appears, surrounded by a moat in which the water flows from r. to l., passing under an archway which connects an outlying round tower with the main building. Over another arch l., where steps are seen leading down to the water, the king and queen, both crowned, the former with a sceptre in his hand, are watching the conflict. Near another round tower, where the moat turns the corner of the fortress, a swan swims up stream.

There is a double border, but parts of the design are carried beyond the inner line at several points. Hatching is used, but not in the mechanical, regular way common in the less artistic woodcuts of the time. The shading and modelling, especially of the horse, are very carefully produced by short lines, straight or curved as the occasion requires, combined with dots, in a way which recalls the method of an engraver on copper. Perhaps Burgundian in origin.

[168 × 250.] The impression has been taken in a pale grey ink, or rather distemper, which has been insufficiently applied to the block, so that some of the lines, especially towards the r. upper corner, have made an impression without colour. The lower border has been entirely lost, and the outer line is imperfect on all sides. Colours: dark red, dark green, the latter in several shades. With the same green colour the name Sanctus georgiꝰ has been written in Gothic characters near the saint's head. The space between the two lines of the border is red. The watermark is an anchor with a cross.

Purchased at the Drugulin sale, London, 11th June, 1866, lot 25, where it was described as Philip the Good of Burgundy, represented as St. George. Repr. Schr. vi, pl. xvii.

A 83.

THE MASS OF ST. GREGORY.

Schr. 1458. W.—D 80.

St. Gregory, with a plain nimbus, vested in alb and chasuble, kneels with folded hands on the lowest step of an altar l., on which are chalice and paten, two altar lights and an open missal. Farther back on the altar is an open tomb, in which Christ stands as Man of Sorrows, with folded arms, holding a rod in his l. hand, a scourge in his r., and looking down at St. Gregory. An angel stands behind him, l., near the column of the flagellation. R. of the altar, near the deacon who holds the Pope's tiara, is the cross, with the crown of thorns hanging on its l. beam and the reed and spear leaning against the r. beam. Two other sainted Popes stand r., one of whom, holding a pastoral staff, points with his l. hand to the miraculous apparition, while the other, holding a double cross in his

r. hand, a book in his l., turns away and looks straight before him at the spectator. The ground is marked by horizontal lines, which slope down towards the r. side.

Below a single line at the foot of the print are a prayer and statement of indulgence, in fifteen lines of xylographic text in the German language, which are correctly printed by Schr., with the following exceptions: l. 4 (in original), read "**bett**" for "**bitt**"; l. 7, omit comma after "**geloubigen.**" The whole is enclosed by a single border. Careful hatching is employed on the draperies.

[272 (cut) × 191.] A good and well-preserved impression, cut slightly within the border at the top, but with a margin [1—4] on the other three sides. Colours: madder red (two shades), grey, black, yellow, green. The text is rubricated.
Purchased from Messrs. Smith, 1845. Repr. Willsh. i, pl. ix. (much reduced).

A 84.

THE MASS OF ST. GREGORY.

Schr. 1463; W. u. Z. 114. W.—D 81.

St. Gregory, with a plain nimbus, vested in alb and chasuble, kneels l., with folded hands, on the pavement below the altar, on which the full-length figure of the Man of Sorrows stands, with the chalice and paten between his feet. The two altar lights and the missal are in their places on the altar, and behind the retable stands the cross, which is surrounded by the instruments of the Passion in great detail. Two cardinals stand behind the kneeling pope, the first of whom carries the latter's tiara. No hatching is used. At the foot of the print, separated from the design by two lines, are ten lines of xylographic text in Gothic characters, in the German language. Schr. prints these correctly on the whole, but in l. 9 read "**aplas**" for "**applas**"; l. 10 "**sanctus**" is a restoration, the letters "**sa . . . . s**" only remaining. It should be noticed that the first five lines are defective at the beginning, as well as the rest. The whole is surrounded by a single border.

[250 × 180 (cut)]. The print has been seriously damaged, especially on the l. side, and cut within the border on all sides except the r. The impression is taken, probably by friction, in a pale brown ink. Colours: crimson lake, bright yellow, bright green, grey, black. No watermark.
Purchased at the Weigel sale, 1872.
The cut is a German (probably Suabian) copy of a Flemish original, formerly in the Weigel collection (W. u. Z. 113, repr.) now in the Germanic Museum, Nuremberg. The original is believed to date from soon after 1455. The copy cannot be much later. Both cuts have the chequered pavement which commonly occurs in the dotted prints.

A 85.

THE MASS OF ST. GREGORY.

Schr. 1477. W.—D 82.

St. Gregory, with a plain nimbus, vested in alb and chasuble, with gloves on his hands, kneels r. facing l. before an altar placed obliquely across the print, the front and side of which have a large leaf-ornament in white on a black ground. On the altar are a single candlestick, an open missal, the chalice and the host lying on a corporal. Farther back, in place of a retable, is the open tomb, in which stands the half-length figure of Christ as Man of Sorrows, with crossed hands and rod and scourge under his elbows, standing under the cross and looking down at St. Gregory. The spear, column and reed are seen to r., and behind St. Gregory stands a deacon, who holds the papal crown. Hatching is used in the drapery. There is a single border.

[142 × 98.] Good impression in black ink, slightly worm-eaten near l. border, otherwise well preserved. Colours: yellow, grey, black, green, a pinkish brown, cinnabar. Margin [1–6] uncoloured. Watermark, bull's head.

Purchased from Messrs. Smith, 1845.

A 86.

THE MASS OF ST. GREGORY.

Schr. 1485. W.—D 84.

St. Gregory, without a nimbus, vested in alb and chasuble, kneels r. with folded hands at the foot of the altar, on which are a missal, a chalice standing on a corporal and covered, but no altar-lights. Behind, in place of a retable, is the open tomb, in which the Man of Sorrows stands with both hands stretched out, under the cross. A cardinal stands r., holding the papal crown over the saint's head. Hatching is sparingly used. There is a single border.

[84 × 56.] Good impression, without margin, of an unimportant cut, which belongs to the same series as the Assumption and St. Catherine already described (A 50, 76). Colours: crimson lake, yellow, grey, green, cinnabar.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

THE MASS OF ST. GREGORY.

Schr. 1492. *See* A 3 (7).

SS. HENRY AND KUNIGUNDA.

Schr. 1498. *See* D 12.

A 87.

ST. HUBERT.

Schr. 1500. W.—D 91.

St. Hubert, in hunting costume, doublet and hose and pointed boots, kneels l. on the ground, facing three-quarters r. with both hands raised. His head is bare, surrounded by a nimbus with single rim. His hunting horn is slung under his r. arm by a strap which passes over his l. shoulder, and his sword hangs at his l. side. He gazes at the stag with a crucifix between its horns, which advances towards him out of the wood r. St. Hubert's horse, which stands behind him, turns its head to gaze at the miracle, and the three dogs fall on their knees before it. An angel is seen to the waist in the air carrying a stole over St. Hubert's head, and a boy in the r. lower corner kneels with folded hands looking towards the saint. The slope of the ground from l. to r. is indicated by wavy lines. Hatching is sparingly used. At the top of the cut is a border in the shape of a beam, from which two objects are suspended l. which have been described by Waagen and Schreiber as coats of arms, but seem rather to be crystals or pieces of stone of an angular shape. On the border itself is the inscription:—

Sanctus hupertus zu ars (?) in lotringen.

The border on the other three sides is a single line. There is no indication of sky.

[189 × 129.] A late impression, showing many breaks in the block, especially in the border line, and badly printed, but in good preservation. Colours: madder-red, pale pink, grey, green, greenish yellow, pale yellow, pale brown. Margin [9–12] uncoloured.

Ottley sale, May, 1837 (lot 1908). St. Aubyn sale, 1840 (lot 1182, bought in). Purchased for the B.M. at the second St. Aubyn sale, 1856 (lot 904).

The name of the place is very difficult to read. Ars, near Metz, is the only place in Lorraine which seems possible; but it must be observed that the character which follows "a" is almost identical with the "tr" of Lotringen and that the "s" (?) is very different in form from the terminal "s" of "Sanctus" or "Hupertus." Schr. reads "Arl," which, he says, is a place near Rufach; but Rufach is in the south of Alsace, between Colmar and Mülhausen, a long way from Lorraine.

ST. JAMES THE GREATER.

Schr. 1505. *See* A 55 (2).

A 88.

ST. JOHN THE BAPTIST.

Schr. 1510; W. u. Z. 94. W.—D 66.

The saint, with double nimbus, clothed in a tunic of camel's hair, with a mantle draped over it, stands facing slightly l., pointing with his l. hand to the lamb, with a cruciform nimbus, cross and banner, which reclines on a large closed book, which the Baptist holds in his r. hand. A long scroll passes behind the nimbus with the words (l.) **Ego • sum • vox •** (r.) **clam • man =tis • in • deserto.** A shorter scroll l. beneath the other has the words **Ecce • agnus • dei • ecce • q' tollit ꝛc.** On the meadow in which the Baptist stands grow a variety of plants and stumps of trees. In the background l. is a rocky precipice, with a chasm down the middle; a grove of trees grows on the top, and a bird is seen among the branches. There is no indication of sky. Hatching is used along the folds of the drapery. The border is single and wide.

[275 × 186.] A good and well-preserved impression, in light brown ink. The border is imperfectly inked, and broken in some places. Colours: crimson lake, yellow, verdigris green, pale brown, dark brown. No watermark. Margin [2–5], except on l. side, uncoloured.

Purchased at the Weigel sale, 1872.

A 89.

THE BEHEADING OF ST. JOHN THE BAPTIST

Schr. 1517; W. u. Z. 185. W.—D 67.

The Baptist, with double nimbus, kneels in the foreground, near the middle of the print, facing r. He wears a tunic of camel's hair, with a scarf round the waist, and a mantle which has fallen from his shoulders and hangs from the waist over his lower limbs. His hands are folded in prayer as he awaits the stroke of the executioner, who stands behind him l. with a sword raised in both hands. The man wears a short particoloured coat, hose and boots, and a high conical hat. The daughter of Herodias stands r. with the charger in her hands, waiting for the Baptist's head. She has a turban on her head, with a diadem above it, and wears a long simple robe, gathered up on one side, so as to show the petticoat below. A man in a turban and short gown stands behind her. A tower with a tall, narrow doorway and wooden door standing open is seen behind the executioner l. The foreground is grassy. In the distance are two trees, and beyond them a river with boats and a town on the farther bank. Two hills form the boundary of the landscape, one of which has a tree on the top, the other a convent or fortress with a church. Four wavy lines represent clouds. Hatching is sparingly used on the drapery. The open doorway is shaded by regular lines, slanting from r. to l. The border is single and broad.

[272 × 188.] Good impression in very black ink, but damaged, a large piece being torn off at the l. lower corner, and a smaller piece in the r. lower corner. Colours: crimson lake (very bright), yellow, reddish brown, grey brown, dark brown, green. Watermark, bull's head with stem and flower. Margin on all sides, much torn.

Purchased at the Weigel sale, 1872.

This cut is a copy in reverse of Schr. 1516, of which two impressions are known, in the Berlin Cabinet and the von Lanna collection, Prague. The Berlin impression, when discovered by Kindlinger at the convent of Marienthal in the Rheingau, was accompanied by a leaf of vellum bearing indulgences granted by the Bishops of Salzburg and Chiemsee. The strip of illuminated vellum which accompanies the present cut, having been detached from the book in which it was found (W. u. Z. i, p. 291), bears the words . . . *dño Gerhoho Chyemēsis ecc̄ie Epi* . . . which may be a fragment of a similar indulgence of the Bishop of Chiemsee in Bavaria. It does not serve to fix the date of the woodcut, for Gerhoch von Waldeck was Bishop of Chiemsee from 1354 to 1359 (Gams. Series Episcoporum, p. 267), at least a century before the probable date of the cut. It is interesting, however, as an indication of the locality in which the cut was produced.

ST. JOHN THE EVANGELIST.

Schr. 1520 a. *See* D 4 (2).

A 90.

ST. JEROME.

Schr. 1527. **W.—D 85.**

The saint, in the costume of a cardinal, stands, turning slightly to l. and with his r. hand draws out a thorn from the l. foot of a lion, which stands on its hind legs and rests its r. foot against St. Jerome's knee. St. Jerome holds a closed book and a long staff with a cross at the upper end in his l. hand. His mantle and the hood over his head are lined with ermine. The cords attached to his hat are so long, that though he gathers them up in his l. hand just below a knot which joins them, they fall, separately again, and trail on the ground at his feet. The ground is marked by a single line. Near the saint's head l. is a scroll with the name **Sanctus · geronymus.** The ornament which follows is not a mere flourish, but a kind of monster, with horns, four legs, and a very long tail, twisted back over its body. The border is double. The inner line is broken at the top by the saint's nimbus, which has a double rim. Hatching of a bold, firm kind occurs in the drapery.

[405 × 253.] A fine impression in pale, greyish ink. The l. upper corner is restored, and the cut is damaged in some other parts, but well preserved on the whole. Colours: crimson lake (faint above, very bright below), carmine, yellow, orange, green, light brown. No margin.

Purchased from Mr. Gutekunst, 1867.

Another impression, together with a companion cut of St. Christopher, is in the Grand Ducal Museum at Weimar.

A 91.

ST. JEROME.

Schr. 1537; W. u. Z. 187. W.—D 87.

The saint, in the costume of a cardinal, with a plain nimbus, sits r. on a bench outside a Gothic chapel with a door at the end, a window of four lights at the side, and a turret with a cupola on the farther side. At the l. end of the bench is a reading-desk, on which a book lies open, with a pair of eye-glasses and a pen-case. The floor in the foreground is paved in squares. St. Jerome leans forward to draw a thorn out of the r. foot of a lion, which sits at his feet and looks up at him. In the background l. St. Jerome is seen again, this time with a beard, doing penance on the side of a rocky hill, up which a winding road leads to a little chapel with a belfry. He kneels before a crucifix and beats his breast with a stone, which he holds in his r. hand. A long row of spires is seen over the ridge of a hill beyond the crucifix. The lion lies on the ground near the saint. There is no indication of sky. Hatching is largely used along the folds of the drapery. The border is single.

[264 × 184.] Good impression, well preserved, without margin. Colours: crimson lake, light brown, yellow, verdigris green.

Purchased at the Weigel sale, 1872. Formerly pasted in the cover of a book printed in 1480.

Another impression, differently coloured, is in the Munich Cabinet. (Schr. does not speak positively as to both being from the same block.)

The design is in all essentials the same as that of two prints in the *manière criblée*, Schr. 2672-3, the latter of which is in the B. M. (B 24), while Schmidt (no. 66) gives a reproduction of the former. The woodcut appears to be a later and inferior version, combining some of the peculiarities of each of the other two prints, while it omits some details which are common to both, *e.g.* the clouds, the tower and other buildings beyond the chapel, the man standing in the doorway, the name on St. Jerome's nimbus, the tassels of the cords of his cardinal's hat. It agrees with Schr. 2672 in giving the winding road up the hill l., in the shape of the small chapel on the hill, and in the arrangement of the bricks below the window of the large chapel. It agrees with Schr. 2673 in the line of spires along the hill, in the shape of the rocks near the r. hand of St. Jerome doing penance, and in the shape of the shingles with which the chapel is roofed. On a drawing by Wolgemut, or one of his pupils, related to this group of cuts, *see Jahrbuch der k. preuss. Kunstsammlungen*, xvi, 230.

A 92.

ST. JEROME.

Schr. 1538; W. u. Z. 93. W.—D 88.

St. Jerome kneels in penitence with a stone in his r. hand, on the side of a hill l., before a crucifix r. which rises from clouds. He wears nothing but a short tunic, open in front and drawn in at the waist. He has a long beard. His nimbus has an ornamental disk and double rim. His book and cardinal's hat are on the ground behind him. The lion sits r. with one foot lifted towards him. In the distance, beyond a grove of trees, a doe is running up-hill towards the monastery, which stands on the summit l. On the slope of the hill is a row of poplars. There is no indication of sky. The border is single. All the lines are thick and coarse. There is no hatching.

[265 × 178.] Indistinct impression produced by friction, in a black, watery ink. Well preserved generally, but worm-eaten in some places. Colours: crimson lake, yellow, yellowish green, light brown, dark grey. Margin (imperfect) uncoloured.

Purchased at the Weigel sale, 1872. Reproduction, W. u. Z. i, p. 156. There are two other cuts of the same design, Schr. 1539-40, which differ very slightly from this. Reproduction of latter (at Munich) Schmidt, no. 25.

A 93.

ST. JEROME.

Schr. 1543; W. u. Z. 87. W.—D 86.

The saint, in cardinal's costume, with a double nimbus, sits in front of a reading-desk with a Gothic tabernacle over it, and draws a thorn from the l. foot of a lion, which sits upright before him. In the background is a Gothic cloister with an arch in front and at the end, and rectangular windows on the farther side. There is no hatching. The border is single.

[268 × 200.] Well printed in a strong black ink, and well preserved. Colours: crimson lake, pink, yellow, grey, yellowish green. Margin [3–5] uncoloured. Watermark, Gothic P.

Purchased at the Weigel sale, 1872.

A 94.

ST. JEROME.

Schr. 1546; W. u. Z. 24. W.—C 13.

The saint, in cardinal's costume, with a single nimbus, sits, turning slightly to l., and draws a thorn from the l. foot of a lion, which sits upright before him. Behind the lion is a steep rock with two trees near the top. R. of St. Jerome is a desk on which a book lies open. A lantern is suspended from a bracket over it. The folds of the drapery are rounded and fall into loops and other unusual forms. There is no hatching. The border is double, but the inner line, both l. and r., turns off into the design, so that the lower part, on both sides, is single.

[197 × 130.] The border has broken away in several places. Indistinct impression in a heavy, black ink. Colours: carmine, pink, red lead, yellow, verdigris green, grey. Margin [5–10] uncoloured.

The name of the saint has been inscribed in MS. by four different hands.

Purchased at the Weigel sale, 1872. Formerly described as a metal cut.

A 95.

ST. JEROME.

Schr. 1547. W.—D 89.

St. Jerome kneels r. looking up at a crucifix, which is planted on a rock at a higher level l. He has a nimbus with double rim, and a beard, and wears a long tunic, confined at the waist by a belt, but open at the breast. He holds a stone in his r. hand. A book with a scourge on it and the cardinal's hat lie on the ground near his feet, where the lion lies curled up. A wood is seen in the middle distance r., and a castle stands on a rock beyond it. On a scroll near the top of the print r. are the words:—Sancte Jeronime ora ꝑ nobis.

On a long scroll which starts from St. Jerome's head and descends to the r. lower corner of the print are the following words:—Siue ɔmedo siue bibo siue aq̄' aliud facō sꝑ videbit m̄ illa uox te'ribil' ī aurib' meis īsonare Surgite mo'tui venite ad iudiciū.

At the foot of the print, under a single line, is the following xylographic inscription:—

> Velim nolim ip̄i iusto iudici me astāe
> nc̄ce ê Xp̄i districto rigori oîm q̑ gessi q̑
> ue cogitaui nc̄ce ê reddē rôēz. ip̄i dico
> (cui n^{c} v'bū n^{c}) cogitat' subt̂fugit. h^{c} Jero'.

The whole is enclosed by a double border. Hatching is used in the drapery.

[192 × 128.] Good impression, but the l. lower corner, including part of the last line of the inscription, has been torn away. Colours: carmine, yellow, green, grey. No margin.
Purchased from Messrs. Colnaghi, 1852.

† ST. JEROME.

(Reproduction.)

Schr. 1556.

Photograph of the original cut on a broadside in the Bodleian Library, Oxford. (Auct. M. iii, 16 (2); Proctor 7789.)

[Cut 180 × 119, whole sheet 418 × 258.] The cut is placed at the head of a Sapphic ode on St. Jerome, "Qui fui sacrae fidei coruscans," etc., 22 stanzas, ending "tempus in omne," printed in two columns, with the heading (above the woodcut): "Narrat beatus Hieronymus vitam quam tenuit | in heremo." The cut and seven stanzas occupy the first column, the remaining fifteen stanzas the second. The type is the same as was used for the Ten Commandments, Schr. 1845. It is attributed by Mr. R. Proctor to an unknown Basle printer.

The same ode is printed in the editions of St. Jerome's Epistles printed by N. Kesler, at Basle, in 1489, 1492 and 1497 (Hain 8559, 8561, 8565), and by A. Koberger at Nuremberg in 1495 (Hain 8562). The author's name is not given. In the first two Basle editions the poem is headed by a small woodcut [55 × 39], which offers no resemblance to the present cut except in the general idea of the composition and the shape of the tablet over the cross. In the small cut the cardinal's hat lies on the ridge above the lion, near the foot of the cross. The church has aisles and a clerestory.

The woodcut at Oxford is coloured with verdigris green, yellow ochre, cinnabar, light and dark shades of carmine and black (on the saint's hair and beard). Watermark, small bull's head, with star on stem over it.

Schr. mentions two other impressions of the cut, one of which (with German text) is in the Hofbibliothek, Vienna. The Vienna impression has been compared with this photograph, and it seems probable that the impression at Oxford is the earlier of the two. The latter has not been described before.

Presented by R. Proctor, Esq., 1897.

A 96.

ST. JEROME.

Schr. 1559. W.—D 90.

St. Jerome, with a single nimbus, in the costume of a cardinal, sits r. before a desk on which a book lies open, and draws a thorn from the l. foot of a lion, which stands upright before him, resting its r. foot on his knee. A road leads back towards a more distant part of the landscape, where the saint is seen again, with a beard, kneeling and doing penance with a stone held in his l. hand before a crucifix. The lion reclines near him, and the cardinal's hat is on the ground. Some high rocks are in the distance r. The border is single. Hatching is used in the drapery.

[133 (cut) × 99.] An unimportant cut, perhaps from a book. Slightly damaged. Colours : crimson lake, brown, yellow, green.
From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

A 97.

ST. LEONARD.

Schr. 1588.

The saint, with tonsured head and a plain nimbus, wearing a long robe, walks towards the r., holding a closed book in his l. hand, which is hidden by the drapery, and a chain attached to a weight in his r. hand. The ground is indicated by a horizontal line. There is no indication of sky and no hatching. The border is double.

[142 × 98.] Badly printed, but on the whole well preserved. Colours : purple, green, yellow. Margin [2–8] uncoloured.
Purchased from Mr. Rosenthal, 1879. Style and origin the same as those of A 28, 29, 56, 71.

A 98.

THE ECSTASY OF ST. MARY MAGDALEN.

Schr. 1600.

St. Mary Magdalen with folded hands, covered entirely with hair, stands on the ground, with the box of ointment between her feet, while four angels lay their hands on her arms and legs to bear her upwards. She has a plain nimbus. There is no hatching. The border is single.

[133 × 97.] Badly printed, but well preserved. Colours (carelessly applied) carmine, yellow, green. Margin [5–8] uncoloured.
Purchased from Mr. Rosenthal, 1879. Style and origin the same as those of A 28, 29, 56, 71, 97.

A 99.

THE ECSTASY OF ST. MARY MAGDALEN.

Schr. 1602; W. u. Z. 125. W.—D 100.

The Magdalen with folded hands, with hair reaching to her ankles, but wearing a loose robe over it, is carried upwards by five angels, one of whom is under her feet, with his back towards the ground, which is grassy. The saint has a nimbus with double rim. The border is single.

[115 (cut) × 78.] Good impression, slightly cut at the bottom and at the corners. Colours : pale yellow, grey, blue, green ; margin, red.
Purchased at the Weigel sale, 1872.

A 100.

ST. NICHOLAS OF TOLENTINO.

Schr. 1635; W. u. Z. 35. W.—C 14.

The saint, whose tonsured head is surrounded by a large nimbus with double rim, wears the habit of the Augustinian order. He stands looking to the front, with both hands raised, holding in his r. hand a dish with two birds on it, in his l. hand a lily with three flowers. A large six-rayed star is on his breast. In the r. lower corner are three suppliants, a man and a woman, who kneel with folded hands, and a youth who stands behind them. The ground is marked by a single horizontal line. No hatching is used. L. of St. Nicholas is a long scroll, with the inscription, **Sanctvs . nicolavs . de . tolentino . Ordinis . sancti . avgvstini.** The border is single.

[250 (cut) × 190.] Good impression, but worm-eaten, and cut within the border at the bottom. Colours : dark and light brown, madder red, cinnabar, dull yellow, green. No margin. Watermark, half an ox.

Purchased at the Weigel sale, 1872. Formerly described as a metal cut.

Another impression is in the Hofbibliothek, Vienna.

ST. PAUL.

Schr. 1649. *See* A 55 (3).

A 101.

ST. PETER.

Schr. 1654. W.—D 71.

St. Peter, who has a nimbus with rayed disk and single rim round his tonsured head, stands with bare feet on the ground, holding an open book in his r. hand, a large key in his l. hand. He wears a mantle clasped at the throat by a jewelled brooch, over a tunic fastened in front by buttons and confined by a girdle at the waist. The ground is marked by a number of short horizontal lines. There is no indication of sky. Close, regular hatching is used along the folds of the drapery. On either side of the apostle's head are the words **Sinte peter.** The border is double, except at the bottom, where only the broad outer line is continued.

[94 × 66.] Good impression in black ink. Colours : madder red, pale yellow, grey, bright green. Margin [8–27] uncoloured. The leaf is taken from a MS. book of prayers written probably after 1500 in the Netherlands. On the verso is the conclusion of a prayer; then (l. 3) *Van s' peter gebet,* (l. 4) *O Gloriose apostel gods s' peter . . . niet nae die groetheit sijnre.* (12 lines.) On the recto is the signature *k.*

Purchased from Mr. Tross, 1861.

A 102.

ST. PETER MARTYR.

Schr. 1665; W. u. Z. 162. W.—D 92.

The saint, with tonsured head surrounded by a plain nimbus, stands turning slightly r., wearing the Dominican habit and pointed shoes. He has a closed book in his r. hand, a palm-branch in his l. hand, and a short sword in the cleft of his skull. The ground is marked by short lines. Hatching is sparingly used in the drapery, which is well arranged. The border is single. Beyond it on either side is an interval, then the border belonging to the next saint in the series of which this formed a part.

[178 × 107.] Good impression, but slightly cut, top and bottom, and worm-eaten. Colours : madder-red, dark grey, dark yellow, yellowish green. No watermark.

Purchased at the Weigel sale, 1872.

† ST. SEBALD.

Schr. 1673. (Reproduction.)

Reduced photograph of the original woodcut [280 × 99], on a broadside with text by Conrad Celtis (Hain 4844), in the Hofbibliothek, Vienna.

This edition is described by Muther, no. 456. The authorities quoted by Schr. (P. iii, p. 180, no. 185, Muther 457) refer to the different and later woodcut of the same subject, on another edition of Celtis' poem, which is attributed to Dürer. The latter cut has been lithographed by Retberg and reproduced in collotype in the Cornill d'Orville sale-catalogue. The Cornill impression was purchased by the British Museum at the sale in May, 1900, and is described below in the catalogue of Dürer's works. No reproduction of the older woodcut has been published.

A second, undescribed, impression of Schr. 1673 is bound up in a MS. derived from the library of Sebald Schreyer, now in the Merkel Library in the Germanic Museum at Nuremberg (MS. no. 1122, p. 70). On the back of the woodcut (the recto of the leaf, as bound) is a MS. note[1] recording the following facts :—Conrad Celtis composed an ode in honour of St. Sebald in 1493; this ode was sung in the same year on the vigil of the feast of St. Sebald and on the day itself (19th Aug.); after this, Celtis had the ode printed at Basle with the woodcut (as seen on the verso of the leaf) in the middle of the text. The woodcut itself is described, with an explanation of the heraldry (at the top the arms of Denmark l., and France r.; at the bottom the arms of Celtis l., and Schreyer r.—I use l. and r. in the usual, not the heraldic sense), and the reference is so explicit as to leave no doubt that this is the very broadside which was printed at Basle for Conrad Celtis some time after August, 1493. Mr. Proctor has identified the type as that of Bergmann von Olpe, whose earliest known book is dated Feb., 1494. This is clearly the edition to which Celtis refers in a letter to Sebald Schreyer of the year 1495, quoted by Klüpfel ("De Vita et Scriptis Conradi Celtis," 1827, Pt. ii, p. 42). "Mitto tibi, mi Clamose, hic insertam sancti Sebaldi vitam impressam. Plures chartas cum pergamenis accepisses, cum forma imagines (is?): nisi hos fatum, aut negligentia mea perdere cum Norimberga, et aliis rebus voluisset." From this it appears that Celtis had lost a number of copies, both on vellum and paper, together with the block itself, and his poem on Nuremberg; but the copy which he sent to Schreyer has fortunately been preserved, as well as a second copy at Vienna. Klüpfel supposed this first edition of the poem to be wholly lost, and he was evidently unacquainted with the Schreyer MS., since he conjectures that the edition was printed at Augsburg. He did not know the broadside with the cut attributed to Dürer; the edition of 1496, which he mentions as the second, at the end of Meffreth's "Sermones de Sanctis," alias "Hortulus Reginæ" (Koberger), is not illustrated. The woodcut of the first broadside, though printed at Basle, was probably designed and cut at Nuremberg; it may be attributed to Wolgemut or his school. It was replaced by the more modern woodcut, P. 185, when another edition of the ode was printed (at Nuremberg?). A third and smaller cut [220 × 95] of St. Sebald appeared in Celtis' "Quatuor libri amorum," Nuremberg, 1502.

A 103 (a, b).

ST. SEBASTIAN.

(Two modern impressions.)

Schr. 1678; W. u. Z. 179. W.—D 93 (1–2).

The block from which these were taken is in the British Museum. The only old impression which has been described is the coloured one from the Weigeliana, no. 179, which was bought at the sale in 1872 by the Leipzig dealer, Boerner. It afterwards passed into the hands of Dr. W. H. Willshire, who bequeathed it, with the rest of his collection, to the Guildhall Library, London, in 1899. A comparison of our woodcut with the reproduction (W. Schmidt, "Interessante Fornschnitte," 1886, Bl. ii.) of the similar cut at Munich, Schr. 1679, leaves little doubt that the Munich cut is the original and this a copy. The two designs agree very closely, but where they differ the evidence is all in favour of the priority of the Munich cut. The expression of the faces, rudely as it is rendered, is finer, the hatching less coarse and mechanical. The text of the two prayers is the same on both cuts, but they differ widely in the spelling. Schr. 1679 is dated (14)72; the copy is therefore in all probability some years later.

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[1] The full text is as follows: "Item als auf anregen vnd begeren Sebolten Schreyers der hohgelert Conradus Celtis poeta laureatus etc. von Sant Sebolt etliche carmina anno domini xiiij c lxxxxiij gemacht hat, der auch einssteils in demselben jar zu dem hympno an seinem abent vnd tag gesungen sind worden vt libro B. folio ijcxxx also hat nachuolgend der gemelt Celtis solche carmina zu Basel trucken lassen mitsambt der pildung Sancti Sebaldi oben ain ciborj mit Tenmarck vnd Franckreich dess Sant Sebolts wappen, vnd vnden ain Kattel zu der rechten seytten sein des Celtis vnd zu der lincken seytten Schreyers wappen, welche pildnuss jn mitten der carminum also getruckt zu ruck des plats erscheint." It is evident by the context that "carmina" only means "an ode." I owe the transcript of this note to the kindness of Dr. Hans Boesch, Director of the Germanic Museum.

It is probable that other cuts of the same design may have existed, on the analogy of the cut of the Sacred Monogram with the four Evangelists, one version of which, Schr. 1812, is cut on the back of the same block as Schr. 1678. Of this design, no less than five versions exist, Schr. 1808–12. No old impression is known of 1812, which is similar in execution to 1678, and is undoubtedly a copy.

With regard to these two impressions, Willshire is wrong in supposing that they are reproductions by a mechanical process or processes. They are both modern impressions from the cracked and worm-eaten block, and the difference in their appearance is only due to the fact that (*a*) is badly printed in a greasy ink which gives it the appearance of a lithograph, whereas (*b*) is carefully printed and gives as favourable an impression as the state of the block would permit, with the exception of one detail, a white line across the foot in r. lower corner, which is not due to any flaw in the block, but to a crease in the paper. (*b*) was purchased with the original block from Mr. Archer in 1847. It is on stout modern paper of a yellowish tint. There is no record to show whence (*a*) was derived. It must have been printed before the block came into the Museum, and seems to have been produced with a fraudulent intention, being printed on a leaf of old paper from a book, with high crown watermark. On the verso is printed in red, in large Gothic characters:

Das xiij blat | Der xxbij Tittl | Von Gwern-Porgn̄ | und Selbstschuldern.

The block in its present state is broken in two by a crack, which starts from the l. side (in the impression) immediately above the line over "**O**," then descends between "**wie**" and "**gross**," passes between "**behuet**" and "**werde**," ascends again between "**Bitt**" and "**fur**," and passes across between the 2nd and 3rd lines to the r. border. The crack may have existed before these impressions were taken, as the two pieces can be joined together so as to conceal it.

In l. 6 of the text as printed by Schr., read "**martrers**" for "**marters**."

[266 × 190.]

A 104.

ST. SEBASTIAN.

Schr. 1687 (= Schr. 1681).

St. Sebastian, who has long hair and a beard, a single nimbus round his head, is bound to a tree in the middle of the print, with his hands behind his back. An archer, l., is aiming an arrow at him. A second, r., who wears a Phrygian cap, turns aside to take an arrow from his quiver, while his cross-bow lies on the ground, which is covered with grass and flowers. The saint's body is already pierced by ten arrows. There is no hatching. The border is single.

[136 × 80.] Very bad impression, the paper having slipped, so that some of the lines are printed twice over. Colours (carelessly applied): crimson lake, light brown, yellow ochre, green. Margin [6–17] uncoloured, worm-eaten and torn.

In style, colouring and origin, this cut belongs to a series, of which the rest have already been described, viz, Schr. 786, 801, 1075, 1265, 1581, 1600 (A 28, 29, 56, 71, 97, 98). They were taken from a MS. Compendium theologicæ veritatis, and were formerly described as metal cuts.

Purchased from Mr. Rosenthal, 1879.

Schr. has not observed that this cut is identical with his no. 1681, in the Public

Library at Munich (repr. Schmidt, no. 103) with the omission of the *passe-partout* which there encloses it. He believes the cut in one case to have been produced in Bavaria about 1440, in the other case in Wurtemberg about 1470–80. The *passe-partout*, which contains the arms of Bavaria, the Palatinate and Austria, is found with three other cuts, viz. Schr. 700 and 1466, which, with Schr. 1681, are pasted into a MS. in the Munich Library, derived from the Monastery of Tegernsee, and Schr. 1397 (at Berlin). See Schm. 97, 100 and 103 for reproductions of the three Munich cuts. The date 1440 would seem to be approximately right.

A 105.

ST. SEBASTIAN.

Schr. 1682; W. u. Z. 29. W.—C 15.

St. Sebastian, with a plain nimbus, naked save for the loin-cloth round his waist, stands with his hands bound behind his back in front of a tree which grows on a low plateau. His body is pierced by ten arrows. Three archers stand on the ground at a lower level. Two of them are aiming arrows at the martyr; the third holds an arrow between his teeth, while he prepares his cross-bow to receive it. There is no indication of sky and no hatching. The border is single.

[197 × 135.] Fairly good impression, but some of the lines are imperfectly inked. The border shows signs of wear. The paper is slightly torn in a few places. There is no margin. Colours: carmine, brown, grey-brown, yellow, green. Watermark: bull's head.

Purchased at the Weigel sale, 1872. Formerly described as a metal cut.

A 106.

ST. VINCENT FERRER.

Schr. 1730.

The saint stands in the act of preaching. He wears the Dominican habit, a black biretta, and black pointed shoes. In his l. hand he holds an open book, on which are cut these words: **furchtet got wañ der tag seins urtails zukunftig ist.** His r. hand is raised and he points with the forefinger to Christ as Judge, with lily and sword, seated on a rainbow with the globe between his feet, who appears out of the clouds in the l. upper corner of the print. There is no other indication of sky. The ground is marked by a single line. Three corpses lie at the saint's feet. Two, those of a man and a woman, are wrapped in grave-clothes, with their faces uncovered; the third, that of a boy, is naked. Above a horizontal line which touches the outer rim of the saint's double nimbus is the inscription:

Sanctus Vincencius confessor Domini preclarus.

The expression of the preacher's face is very animated. No hatching is used except in a very slight way on the grave-clothes.

[265 × 174 (cut).] Good impression, cut on all sides within the border-line, but in other respects perfectly preserved. Colours: crimson lake, cinnabar, yellow, verdigris green, black. Watermark: a small bull's head without eyes.

Presented by W. Mitchell, Esq., 1895.

A 107.

ST. WOLFGANG.

Schr. 1737; W. u. Z. 128. W.—D 91.

The saint stands, vested in alb, tunicle, chasuble and mitre, turning slightly to l., holding an axe in his l. hand, and a model of a church with two towers in his r. hand. He has a plain nimbus. The ground is marked by a single, uneven line. Hatching is used along the folds of the drapery. The border is single, and the upper line is continued to r. across the margin, which suggests that another saint may have been engraved on the same block.

[138 × 84.] A fair impression, printed by friction in a pale, grey ink. Slightly damaged. Colours: crimson lake, yellow ochre, brown, verdigris green. Margin [2–6], uncoloured. No watermark.

Purchased at the Weigel sale, 1872.

A 108.

A FEMALE MARTYR.

Schr. 1756. W.—C 16.

A female saint, who holds a palm-branch in her l. hand, stands, turning slightly to r., raising her r. hand. She wears a mantle over a robe with sleeves. Her long hair falls over her shoulders. On her head is a crown, surrounded by a nimbus with double rim. Her head and hands are large in proportion to her height. The ground at her feet is paved in squares. Two columns spring from it at the sides, which support an ornamental arch, on which two birds are sitting (these, however, are added by hand). The background, to the height of the saint's shoulders, is hung with tapestry. Hatching is sparingly used. The border is double. On it, at the top of the print, is a title so badly cut as to be almost illegible. The first word may possibly be **tnas** (**sant** reversed). The saint's name appears to commence with **Mar**...., and she may be intended for St. Margaret. Before the name is an ornament in the shape of a flower, with a centre and six petals, and after it a character perhaps intended for a **p**; if that be the case, it may be an artist's signature.

[174 × 115.] A poor impression, imperfectly inked, and retouched by hand. Colours: scarlet, yellow, yellow ochre, yellowish green, grey. Border, yellow. No margin.

Purchased at the Bliss sale, June 12, 1858 (lot 265). Formerly described as a metal-cut.

A 109 (a, b).

THE FOURTEEN AUXILIARY SAINTS.

Schr. 1762; W. u. Z. 110. W.—D 72, 73.

The auxiliary saints, known in Germany as "Die vierzehn Nothelfer," whose aid was invoked against the various ills that flesh is heir to, are here arranged in two rows, six in the first (divided into two groups of three by the Crucifixion with the Virgin and St. John) and eight in the second. These were, no doubt, originally placed one above the other, whether engraved on the same block or not.

The order of the saints from l. to r. is as follows:—

(a) 1. St. Leonard as a Benedictine monk, with book, chain and fetter.
2. St. Giles, as a mitred abbot, with a doe.
3. St. Blasius, a bishop, with crozier and taper.
(The Crucifixion, with the Virgin l. and St. John r.)
4. St. Erasmus, a bishop, with crozier and windlass.
5. St. Nicholas of Bari, a bishop, with three balls in his hand.
6. St. Vitus, a layman, with a cock on his r. shoulder.

(b) 7. St. George, with the dragon.
8. St. Christopher carrying the infant Christ.
9. St. Pantaleon, with hands nailed to his head.
10. St. Eustace, holding a pair of antlers with a cross.
11. St. Acacius, with a thorny branch.
12. St. Catherine, with sword and wheel.
13. St. Margaret, with dragon and palm.
14. St. Barbara, with chalice and host.

The ground is indicated by a single line. No hatching is used, and the folds of the drapery are simple and straight. All the saints, with the exception of St. Christopher, have a plain nimbus. They all turn to the left except St. Leonard, St. Blasius, St. Christopher and St. Pantaleon. The border (visible only at the top and bottom of a, and at the bottom and r. side of b) is single.

[Each cut 118 × 314.] Good impression, produced by friction, in a brownish black ink. Colours: crimson lake, pale pink, red lead, yellow, brown, green. No margin.
Purchased at the Weigel sale, 1872.

A 110.

THE TWENTY-FOUR SAINTS OF AUGSBURG.

Schr. 1766. (Modern impressions.) W.—D 19, 20.

Modern impressions from the original block lately at Althorp, now in the John Rylands Library, Manchester, which was purchased by Dr. Dibdin at Augsburg in 1818, and was formerly in the possession of Baron Gemmingen of Nuremberg. Twelve saints were cut on each side of the block. They are the saints whose relics were preserved in St. Ulrich's Church at Augsburg; the inscription states that there were fourteen more, whose names are not given.

There is also an impression of St. Adelberon printed separately on India paper.

Older impressions of the separate saints are in the Ducal Museum at Gotha, undescribed by Schr. They have no watermark, but may date from the xvii or xviii century. Each saint is cut close to the margin, so that the inscriptions are wanting.

Purchased from Mr. Mason, 1856.

EIGHT HERMITS.

Schr. 1773 a. *See* D 7.

† THREE PROPHETS.

Schr. 1774. (Reproductions.)

Photographs of three prophets, from a series of prophets and Sibyls (three of each, about 85–90 mm. square) in the library at St. Gallen, Switzerland. Lehrs, *Repert.* xvi, 37. These can be dated before 1461 by the fact that the Master of the Banderoles copied in or before that year the first Sibyl, as well as two others not extant in the original woodcut series, P. ii, 20, 30–32. The same engraver copied two of the prophets as Joachim and Zebedee in the Holy Family, P. ii, 15, 8, and two of the prophets, including, again, one not extant in the original series, as separate engravings. Geisberg, *Repert.* xxii, 191.

Presented by Prof. Max Lehrs, 1891. Reproduction of all six cuts, Schr. vi, pl. x.

A 111.

THE GENEALOGICAL TREE OF THE DOMINICANS, 1473.

Schr. 1776; W. u. Z. 181. W.—D 102.

St. Dominic (**Sc̄s dn̄ic⁹ pr̄ predicatoꝝ**), with a star over his head within the nimbus, reclines on the grass in front of a low wall. From his side proceeds a vine, resembling the stem of Jesse in the familiar representation of the genealogy of Christ. On its branches are the half-length figures of fourteen male and two female members of the order, arranged in four rows, with rays around their heads, to signify, in accordance with the inscription at the foot of the print, that their sanctity was attested by their miracles, even if they had not been formally canonized. The men represented on the tree consist of two popes, two cardinals, four bishops, two martyrs, four theologians and workers of miracles. They are arranged in three rows. At the top are the four bishops, Raynerius, Archbishop of Messina, brother of S. Thomas Aquinas, Albertus Magnus (1193–1280), Bishop of Ratisbon, Johannes Teutonicus (d. 1252 ?), Bishop of Bosnia, and Petrus de Palude (de la Palu, d. 1332), Patriarch of Jerusalem. Beyond the four bishops are the two martyrs, l. Bernhardus de Rupe Forti (d. 1242 at Avignon), r. Paganus (d. 1277), a Dominican of Como, successor of St. Peter Martyr as inquisitor. Each of these carries a sword as the instrument of martyrdom.

In the next row the two popes, Innocent V. (d. 1276, canonized 1712) and Benedict XI. (d. 1304, beatified), are placed between two cardinals, l. Latinus Hostiensis (Latino Orsino Malabranca, or Frangipani, Bishop of Ostia and Velletri, d. 1294), and r. Hugo de Sancto Charo, Cardinal of Sta. Sabina (d. 1263).

In the third row are Jordanus (d. 1237), second general of the order, Reynaldus (Reginaldus, to whom the Virgin is said to have revealed the habit to be worn by the order, in 1218), Manees (*sic*), *i.e.* Manez Guzman, brother of St. Dominic, and Raymond of Pennafort, compiler of the decretals (d. 1275).

In the fourth row are two Dominican sisters, Agnes de Monte polliciano (Montepulciano), XIV cent., and Cecilia Romana (Cecilia Cesarini, 1220–1280).

The Virgin, whose features recall the style of Schongauer, stands near the top of the vine, with the Child in her arms, between the two popes, and presents a white monastic habit, which she holds in her r. hand, to Innocent V.

The Dominican saints who were actually canonized stand in a semicircle round the foot of the vine behind St. Dominic. They are, according to the inscriptions:—

1. **Sc̄ts petr⁹ de mediolano.** St. Peter Martyr (d. 1252), with a sword and book.
2. **Sc̄ts vincēciu⁹ de valēcia doctor.** St. Vincent Ferrer (d. 1419) with a book, pointing to Christ as Judge.
3. **Sc̄ts thomas de aq̄no.** St. Thomas Aquinas (d. 1274), with book, lily and dove.
4. **Sc̄s heinric⁹ susze fr̄ ordis p̄dicatoꝝ.** Henricus Suso or Amandus (Heinrich von Berg, d. 1375), with book, wreath, and flowers.
5. **Sta margareta.** St. Margaret of Hungary (d. 1271) with book, lilies, and arms of Hungary.

6. **Sancta katerina de senis.** St. Catherine of Siena (d. 1380), with lilies and crucifix.

Each of these, with the exception of the mystic Suso, who was not canonized, has a plain nimbus.

At the top of the print is the xylographic inscription :—

Felix vitis de cuius surculo Tantū germē redūdat selo Celi vinū ppinās | Populo vitali poculo Ex vbertate palmitū Mundi iam cinxit ambitū.

At the bottom of the print is another inscription :—

Hos peperi natos Quos pdūt esse beatos Signa dei pura Quāuis papalia | iura Nil decreuer̄t Quia multos ,hec latuerunt. Anno. mcccc lxxiij

Weigel mentions that the same Latin rhymes are found at the beginning of the genealogical tree of the Dominicans on p. 26 b. of Turrecremata's Meditationes, Rome, 1473.

The whole is enclosed by a single border. Hatching is used in the drapery. The ground is marked by a strong, curved line, and shaded by short parallel strokes.

[385 × 268.] A good impression, without margin, in perfect preservation. Colours: cinnabar, dull yellow, grey, black, verdigris green. Watermark, a small bull's head with stem and star.

Purchased at the Weigel sale, 1872. Another impression is in Mr. A. H. Huth's collection, London.

On these Dominican "trees," see Peltzer, Deutsche Mystik und Deutsche Kunst (Stud. z. D. Kunstgesch., 21, 1899), pp. 106–8.

A 112.

THE SACRED HEART AND THE FIVE WOUNDS.

Schr. 1786; W. u. Z. 33. W.—C 8.

The heart pierced on the l. side by the lance is placed in the middle of the print. Round it is the crown of thorns, which bears four roses on which the pierced hands and feet are displayed, each surrounded by a cruciform nimbus. The cross is placed at the top, and the other instruments of the Passion are arranged symmetrically round the crown of thorns. Nine heads of persons who took part in the events of the Passion are placed near the border. These include, on l. side Caiaphas, Herod, and Pilate (before whom are a basin and ewer), and on r. side Judas giving the traitor's kiss to our Lord, St. Peter and three other persons. At the foot of the print is the inscription in large Gothic letters :—

: das · sint · die · waffen · iesu · cristi :

The whole is surrounded by a double border.

[380 × 260.] Fair impression, rather worm-eaten towards the top, otherwise well preserved. No margin. Colours: crimson lake, cinnabar, light brown, yellow, verdigris green. No watermark.

Purchased at the Weigel sale, 1872. Formerly described as a metal-cut.

A 113.

THE SACRED HEART AND THE FIVE WOUNDS.

(Modern impression.)

Schr. 1788.

The wounded heart is placed in the midst of the crown of thorns. In the four angles are the hands and feet. All the wounds are wide open and bleeding profusely. The background is filled in with conventional clouds. On a tablet between the hands is the monogram **ihs**; on another tablet between the feet is **xp̄s.** At the foot are four lines of text declaring the grant by Innocent VIII of seven years' indulgence for the devout contemplation of the wound in Christ's side.

[252 × 155.] Modern impression, uncoloured. The original block belongs to the printer Hessel at Altdorf. It shows many signs of wear. No old impressions have been described. Repr. Essenwein, no. 123.

Purchased from Mr. Cohn, 1880.

A 114.

THE SACRED MONOGRAM WITH THE CRUCIFIX AND THE FOUR EVANGELISTS.

Schr. 1809; W. u. Z. 96. W.—D 48.

The monogram **yhs** is placed on a white circle [diam. 66] enclosed by three lines. Beyond these is a circle of flames and rays on a black ground. Then follow an ornamental band and a plain band on which is the inscription in Gothic capital letters:—

**INNOMINE IHESV OMNE GENV FLECTATOR
CELESTIVM TERBESTRIVM ET INFERNORVM.**

This circle again is enclosed by three lines. A crucifix rises from the inner side of the band which bears the inscription, and carries the title **i · n · r · i ·** on a tablet 5 mm. distant from the border of the print. Three lines are ruled across the print, half way up the crucifix, and bear the following inscriptions:—

l. **Ihesus autem transiens permedium illorū ibat**	r. **Si ergo me queritis sinite Vos abire**

Above these lines the sun is represented l. by a face with fifteen rays, and the moon r. by a face in a crescent. The symbols of the four evangelists are placed in the angles outside the concentric circles. Each bears a scroll with his name, **s matheus, s marcus, s lucas, s iohannes,**. The whole is surrounded by a single border. The letters of the monogram are not shaded. Of the evangelists, St. Mark alone has a double nimbus.

[275 × 191.] Good impression, perfectly preserved. Colours: crimson lake, scarlet, yellow, light brown, grey, green. Margin [3–5] uncoloured.

Purchased at the Weigel sale, 1872.

This is the second of a series of five different woodcuts from the same design, described by Schr. nos. 1808–12. No. 1808, which he regards as the original, has the words **FLECTATUR** and **TERRESTRIUM** correctly spelt, and each of the four evangelists has a double nimbus. Impressions of this are in the cabinets at Berlin and Munich. No. 1810, at Berlin, has the double nimbi and the words correctly spelt, while the tablet touches the border line, as is the case in 1808, but the characters of the monogram are shaded. No. 1811, of which a modern impression exists in the Hofbibliothek, Vienna, has the same features as the last, except that the tablet does not touch the border line. Finally we have no 1812.

A 115 (a, b).

THE SACRED MONOGRAM WITH THE CRUCIFIX AND THE FOUR EVANGELISTS.

(Two modern impressions.)

Schr. 1812. W.—D 48, 2–3.

These two impressions are from the worn and worm-eaten block preserved in the British Museum, on the other side of which Schr. 1678 is cut (*see* above, A 104). The two impressions differ in quality just in the same way as those of the St. Sebastian from the same block. The composition is precisely that described under A 114. The tablet touches the border line at the l. corner only. The two words in the inscription are correctly spelt. The four evangelists have the double nimbus. (Schr. is wrong in saying that St. Luke has not.) Hatching is used on the drapery of St. Matthew, and on the characters of the monogram.

[262 × 192.] The impression on modern yellowish paper was purchased with the block itself from Mr. Asher in 1847.

A 116.

THE SACRED MONOGRAM WITH FOUR DOMINICAN SAINTS.

The monogram **ih̄s** is placed on a circle [diam. 30] enclosed by two lines. Beyond this is a circle of flames and rays on a light ground, surrounded by a third circle, which contains the inscription:—

Ghebenedyt moet sȳ den sue tē naē ih̄s eñ maria zȳ d' lieuer moeder.

In the corners stand four Dominican saints. Those at the top are St. Dominic l. with dog and torch, and St. Peter Martyr r. with the knife in his head. Those at the bottom, less easily recognisable, are probably St. Thomas Aquinas l. and St. Vincent Ferrer r. The foreground between the two last is a grassy meadow with flowers and a town in the distance. Clouds with cherubs' heads among them are in the sky. The whole is surrounded by a double border.

[112 × 82.] A late impression, showing flaws in the border, of a mediocre cut, produced probably at some Dominican convent in the Netherlands after 1500.

Colours: carmine, scarlet, yellow, blue, yellowish green. Border, carmine. Margin [10], at the bottom only, uncoloured.

Presented by W. Mitchell, Esq., 1895.

A 117.

THE SACRED MONOGRAM.

Schr. 1813; W. u. Z. 305. W.—C 10.

The letters **yh̄s** are composed of ornamental scrolls and are not shaded. The upright stroke of the **h** is converted into a cross by a long twisted riband which passes across it, while a shorter riband above represents the title. Above this is a crown with narrow ribands passing through it which end in acorns. At the foot of the monogram is an inverted ornamental flower. The background is plain, and the print is enclosed by a double border.

[205 × 134.] A rather late impression, after the border had broken away in several places. In good preservation, but slightly repaired. Colours: crimson lake, yellow, verdigris green, violet grey. Border, yellow. Margin [3] uncoloured, cut close at the bottom. No watermark.

Purchased at the Weigel sale, 1872. Repr. W. u. Z. ii, p. 175.

A 118.

MOSES, THE TEN PLAGUES, AND THE TEN COMMANDMENTS.

Schr. 1844; W. u. Z. 144. W.—D 22.

Moses stands in the middle on a square pedestal, of which two angles are seen. He has horns on his head and wears a mantle with a jewelled border at the neck, over a tunic with a girdle at the waist. The drapery falls in long straight folds without breaks in them, but shaded by regular hatching. Over his head is a scroll with the inscription: **Moyses ho dei māsuetissimꝰ.** Down the front of his tunic are ten tablets, on which the ten commandments are inscribed in Latin, forming four hexameter verses:—

Vnum crede deū | Nec vane iura ꝑ ip̄m |
Sabbata sanctifices | Habeas in hono'e ꝑns (parentes) |
Non sis occisor | Fur | Mechus | Testis iniquus |
Alterius nuptam | Nec rē cupias alienā.

Moses holds in his r. hand two tablets, inscribed "**Prima**" and "**Secunda,**" which contain Christ's summary of the commandments, Matth. xxii, 37-40. (1.) **Dilige dominum deū tuū ex toto corde tuo et ex tota aīa tua et in ota mēte hoc ē maximū et p'mum mandatū.** (2.) **Secūdum aūt simile ē huic Diliges proximū tuū sicut teipsum In hys duobꝰ mandatis tota lex pendet et prophete.**

Down the l. side of the print, in ten small square compartments, are the plagues of Egypt. On a scroll above them are the words: **Decem pla . . . . Egypti.** On ten scrolls which stand to the r. of the square compartments are descriptive verses which form five rhyming hexameters, as follows:—

Prima rubēs unda | Ranaꝝ plaga scd'a |
Inde culex tristis | Pꝰ musca nociuior istis |
Qūita pecꝰ strauᵗ | Vesicas seẍ creauit |
Pene subit grando | Pꝰ brucꝰ[1] **dēte nephādo |**
Nona tegit solem | P'ā necat ultima ꝑlem |

In ten similar square compartments down the r. side of the print are the sins which violate the ten commandments. These are described generally on a scroll which Moses holds in his l. hand as **Decem Abusiones Plebis.** They are described in particular on ten scrolls which stand to l. of the compartments in verses which form five hexameters, without rhyme, as follows:—

Ydola fecit homo | Dñi iurauᵗ ī nomē |
Sabbata ꝯtempsit | Pꝑ'os spnēdo ꝑntes. |
Sanctos occidit | Nouit ꝯmittē furta |
Mechari didicit | Testificatus inique |
Fecit adulterium | Fur vsurarius alter.

[410 × 287 (cut).] The woodcut, evidently removed from the cover of a book, is very much worm-eaten and torn, cut within the border on all sides, and covered with a dark brown stain along the top and l. sides. There is no watermark. Colours: madder red, cinnabar, yellow, grey, verdigris green.

Purchased at the Weigel sale, 1872.

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[1] Bruchus (= βροῦχος or βροῦκος, a locust without wings) occurs in Prudentius and in the Vulgate, Lev. xi, 22, etc.

A 119.

THE TEN COMMANDMENTS.

Schr. 1845. W.—D 106.

The illustrations of the ten commandments are cut on two blocks [68 × 258], each containing five compartments [w. 50-55], placed side by side. They are arranged with text printed in movable type, so as to form a broadside [390 × 280]. First comes a preface in 4½ lines. Then the first row of five subjects, with 5 lines of descriptive text under each, being a paraphrase of the commandments in question, then the second row, with similar text. Then three prayers are printed, with an exhortation to use them as a precaution against dying in mortal sin (21 lines). The text is printed in a Basle type, but the printer cannot be identified. The 𝕯, 𝕵 and 𝕺 are almost identical with those of Michael Wenszler, but the 𝕹 is different (*See* Proctor, *op. cit.* ii, 731, App. no. 7788 A). The same type occurs on a broadside in the Bodleian Library, Oxford (Auct. M. iii, 16 (2)), with a woodcut of St. Jerome (Proctor 7789), of which a photograph has been described above, after A 95. The subjects are as follows:—

(1). A woman kneels at her devotions before the Man of Sorrows on an altar, while a man turns away from him and worships the golden calf.

(2). A man kisses a crucifix which he carries in both hands, while taking an oath.

(3). A monk preaches from a pulpit to two listeners. The Man of Sorrows stands in the foreground, with the instruments of the Passion near him.

(4). A youth washes his father's feet.

(5). A man is stoning a kneeling saint in a monastic habit (*cf.* "sanctos occidit," in A 118), whose body is already transfixed by a sword.

(6). A man and woman in bed.

(7). A thief picks a man's pocket whilst an accomplice engages him in conversation.

(8). A woman kneels with her back turned to a judge, while two men bear witness to the offence with which she is charged.

(9). A man and a woman, each confined in a cell, point through the windows to an empty bed placed outside.

(10). A usurer sits at his table counting his money. A man approaches with both hands stretched out.

The sheet is in perfect preservation. Colours: madder red, cinnabar, grey, yellow, verdigris green. On the 7th compartment is a stamp in pale ink, referring to an old inventory, E. Z (for 2).

Purchased at the Ph. Bliss sale, 12th June, 1858, lot 165.

A 120.

HANS SCHAUER.

CONFESSION TABLE. 1481.

Schr. 1855; W. u. Z. 205. W.—D 107.

The whole sheet [404 × 287] is divided by horizontal lines into four compartments, three of which consist entirely of xylographic text, while the remaining one (the second) contains fourteen figures, accompanied by explanatory text. The first compartment [h. 73] contains directions for confession. The second [h. 91] consists of two groups, which show the dealings of Christ himself and of the priest, as his representative, with sinners. A priest in biretta and surplice sits l. on a wide chair, hearing the confession of a young man, to whom he says, "**Scham dich nit ze peictē dein sundt.**" A man and a woman, "**Das pueswartig volck,**" await their turn. The wood-engraver's signature, **Hanns schawr,** is placed here on the ground. After the priest and the penitents we have another group, Christ addressing words of comfort to penitent sinners, five of whom are biblical personages, SS. Paul, Matthew, and Mary Magdalen, Zaccheus, and the penitent thief, while the other four represent all sinful men and women. "**Genadig pin ich euch alleñ redt ihūs,**" are the words addressed to all. St. Paul speaks to Christ, "**Paul' spricht hie was sol ich tūn.**" He replies, "**Ge in die Stat damasco.**" To St. Matthew he says, "**mathee volg mir nach.**" To the Magdalen, "**dir sind vil sūd vergebē wann du hast vil lieb gehebt.**" To Zaccheus, "**heut mues ich seȳ ī deinē haus steyg eylēt herab.**" To the penitent thief (over whose head are the words "**schach' disz masz**") he says, "**heut wirst mit mir in dem paradis sein du hast genad pei got funden.**" To all penitent sinners, "**kümpt her ir sünd' vnd sünderiñ.**" The figures are drawn in outline without hatching. Colours: crimson lake, cinnabar, yellow, grey, green.

The third compartment [h. 200], near the top of which is the date 1481, contains lists in two columns, which are to be consulted by the penitent in his self-examination. (1) The seven deadly sins, the five senses (inner and outer), the six works of mercy (spiritual and corporal), the nine strange sins (**frömden sündt**), the four sins which cry to heaven for punishment. (2) The ten commandments, the seven gifts of the Holy Ghost, the seven sacraments, and the eight beatitudes.

The fourth compartment [h. 40] contains a form of general confession of sins which are not specified.

The text is printed correctly and in full in W. u. Z. i, pp. 326-330. The impression was produced by friction, in dark brown ink. The sheet is, on the whole, well preserved, but cut within the border in most places, and somewhat worm-eaten at the top and bottom.

Purchased at the Weigel sale, 1872.

Of the printer and wood-cutter, Hans Schauer, little is known. One other woodcut bears his name, viz., the undated Virgin with the Rosary, Schr. 1128, formerly in the Weigeliana, W. u. Z. 207, now at Nuremberg (Germanisches Museum). Reproduction Essenwein 89. The name is there spelt, as here, Hanns Schawr. He appears as a printer in 1482, when he issued the first book printed at Munich, an edition of the Mirabilia urbis Romæ (Hain 11210). After that he disappears again till 1491, when he printed at Augsburg, "am dornstag nach Ostern," an edition of "Ecken Ausfahrt," with 40 cuts. (Facsimile in Schorbach, "Seltene Drucke in Nachbildungen," no. 3, 1897.) His activity at Augsburg continued till 1500. Muther mentions seven books printed by him which contain woodcuts (212-218). Another is an edition of the "Ritter von Turn," 1495 (Proctor 1921), which contains copies of the Basle cuts of 1493. His name is variously spelt, Schauer, Schawer, Schaur, and Schawr. There seems to be no reason for the statement in W. u. Z. i, 327, 336, that he resided in Ulm. It is not even true that W. u. Z. 207 is a copy, however remote, of the cut W. u. Z. 62, dated 1485, of the Ulm (?) arms.

A 121.

THE LORD'S PRAYER, THE FOUR AGES OF THE WORLD, AND OTHER SUBJECTS.

Schr. 1862.

God the Father, near whom are the words "**pater noster q' es in celis**" on a scroll, occupies the innermost of six concentric rings. The five surrounding rings are divided by radii into seven equal segments, the two uppermost of which are separated by a much narrower segment which contains the names of the subjects described on the several rings in the following order, from the centre outwards : **bt̄itudīes, virtutes, dona, peticiones, vitia.** The two inner rings, taken together, express the virtues and their rewards, according to the first seven beatitudes (Matth. v, 3-9). These are :

1. **Pauptas sp̄s**
   regnū celoꝝ
2. **Māsuetudo**
   possesio ter̄e
3. **Luct'**
   consolatio
4. **Esuries**
   Saturitas
5. **Misericordia**
   consecucio
6. **Mundicia**
   visio dei
7. **Pax**
   filiacio

Each of these names is placed in a circle, the smaller circles near it containing subdivisions or explanations.

The next ring contains **Dona,** the gifts of the holy Ghost : **Sapientia, Intellectus, Consilium, Fortitudo, Scientia, Pietas, timor dei.**

The fourth and last of the white rings contains the petitions of the Lord's Prayer, commencing l. **Sāctificetur nomen tuum,** in sequence to the **Pater noster,** etc., placed in the centre, and ending r. "**Sed libera nos a malo amen.**" Over the word "**Peticiones**" is the Holy Dove.

The black ring contains allegorical female figures of the seven deadly sins, each in a circle, with the name of the sin on a scroll. **Superbia,** the first of the sins, is enthroned by herself on a special circle, also with a black ground, outside the ring. On the ring are **vana gl̄a, Ira, Inuidia, accidia, auarici', gula, luxuria.** The diameter of the whole circle formed by the six consecutive rings is 260 mm.

The circle containing Pride is placed at the foot of the tree of Eden. Adam and Eve stand on either side of it. Four circles [diam. 68] outside the large circle, contain the following subjects (from r. to l.) : Moses with the Tables of the Law, the Nativity of our Lord, the Resurrection, the last Judgment. These are the cardinal points of the world's history, Quatuor tempora, as is explained by the text which runs along the border of the print, the first line of which states the period of the history, while the second mentions the season in the Church's year which corresponds to it.

1.—*a.* From Adam to Moses : **Tempus deuiacionis ab Adam prothoplasto et primo parente nostro durauit usq' ad Moysen.** *b.* From Septuagesima to Palm Sunday.

2.—*a.* From Moses to the Nativity : **Tempus renouacionis a Moyse usq' ad natiuitatem domini nostri Jhesu Christi.** *b.* The four Sundays in Advent.

3.—*a.* From the Nativity to Pentecost : **Tempus reconciliacionis qua[ntū ad mēbra a natiu]itate xp̄i usq' ad missionem spiritus sancti.** Then a sub-title, which explains the choice of the Resurrection instead of Pentecost for the woodcut : **Tempus peregr[inationis qu]antum ad Christū a natiuitate sua usq' ad eius resurrectionem.** (The text is defective here, and the missing words are supplied from Schreiber's transcript of another impression.) *b.* From the Feast of the Circumcision to the Sunday before Septuagesima.

4.—*a*. From Pentecost to the Day of Judgment : **Tempus peregrinationis ecclesie a missione spiritus sancti usq' ad diem Iuditi.** *b*. From Ascensiontide to the Sundays after Trinity.

Beyond these lines of text the whole print is enclosed by a single border. On the margin [10] above is printed with movable type :

Dominice orationis et quatuor temporum declaratio clarissima.

On the margin [5] below is the figure 7.

[359 × 284.] Good impression, not coloured, in almost perfect condition, except at the passage of the text mentioned above. On both sides the paper is cut close to the border. The watermark is the "Reichsapfel mit Stern" (as Ha. no. 24a, but the stem springs from the centre of the circle).

Presented by W. Mitchell, Esq., 1895. From the Liphart sale, 5 Dec., 1876 (lot 87). Stamp, Fagan 328.

This cut occurs in three states :

(1) Without title. Basle Museum. Also fragments at Berlin and L. Rosenthal's, Munich.

(2) As described above.

(3) With the title printed over the cut: **Domini passionis et quatuor temporum declaratio.** Below are two passages of text of four lines each, and between them a head of Janus and the name **Johannes Curti | Monacensis poeta.** Vienna. Hofbibliothek. For a note on Johannes Curtius or Kurtz, *see* p. 54, footnote.

A 122.

ALLEGORY OF THE WORLD.

Schr. 1876. W.—D 114.

The World is represented as a winged female figure, of human shape to below the waist, but standing on a crane's leg, the junction of which with the body is concealed by a cloth draped loosely round the robe which clothes the upper part of the figure. The woman's head and eyes are directed l. She holds out a cup in her r. hand. On her r. arm stands an ass, and over her l. arm, on the under side of the l. wing, is a dog. In her l. hand she holds a long forked stick with two curved prongs. On her head is a crown, and under it, over her brow, is a band of peacock's feathers. The crane's leg, on which she stands, grasps a globe with its four claws. Death, a skeleton, with a serpent crawling from his middle, climbs on to the globe and grasps the leg with both hands while he fastens his teeth into it. The ground is marked to l. of the globe by short horizontal lines. Hatching is used in the drapery of the figure, and there is some attempt at modelling the face and hands. The nails and finger-joints are clearly marked. There are curved lines as an indication of sky.

At the top of the print are two lines of xylographic text, which contain six couplets, so damaged that only small fragments remain legible.

Fr(?)ag um .... in zu d......ni......t und üppig lob
hat die welt ...... mich Das volget mir all disz welt nach.
Swebt all der welt ob.

On either side of the bird's leg are 24 lines l. and 22 lines r. of rhyming couplets :

Schowent hie iung vnd alt
Der welt figur vnd ir gestalt

....

Sollich end die welt hat
Der ir nit dient ist min rat.

The verses explain the symbolism of the woodcut in the following manner: The general thought is that the world is deceitful and unsteady, and that her servants come, like herself, to a bad end. The crown of feathers betokens pride. The cup betokens unchastity; the ass, sloth; the fork, avarice. The two wings are worldly fame and praise. The cloth round her waist is an emblem of insecurity; so is the crane's leg standing on the globe. The bite of death will one day dash her pride to the ground. The dog is not mentioned in the verses.

The print is enclosed by a double border, the space between the lines being chequered.

[395 × 276.] A fine impression, well preserved, except at the top, where part of the text is lost. It is, however, cut within the border on all sides, and the outer line of the border is visible only for a certain distance on the l. side. Colours: madder red, yellow, grey-brown, dark grey, green. The text is rubricated.
Purchased from Messrs. Colnaghi, 1865.

A TEACHER INSTRUCTING THREE SCHOLARS.

Schr. 1879. *See* D 17.

GERSON AS A PILGRIM.

Schr. 1879a. *See* D 28, 29.

A 123.

THE TEN AGES OF MAN. 1482.

Schr. 1881; W. u. Z. 206. W.—D 110.

At the head of the print is the title **(D)is (s)ein die zehen eygenschaft des alters der menschen vnd wem sie gegleich(t) werden.** Under this the ten ages of man are represented in separate compartments, each of which has descriptive text over it as follows:—

(Z)ehen (i)ar ein kint.	A boy spinning a top.
Zwentzig iar ein Jūgling.	A youth with a falcon on his wrist.
Dreissig iar ein mā.	A soldier armed with sword and spear.
Virczig iar wolgetan.	A well-to-do man in civil dress.
Funfzig iar still stan.	A man with his arms folded, a purse at his side.
Sechtzig iar abgan.	An elderly man setting out to walk.
Sibentzig iar die sele bewar.	An old man walking, leaning on a staff, carrying a rosary.
Achczigk iar der welt tor.	An old man leaning heavily on a staff.
Newnczig iar der kinder spot.	A child putting out his tongue at an old man bent double.
Hunde(rt) iar nu gnad d(ir) got.	A corpse on a bier.

Underneath follows a second set of ten compartments, showing the animals which correspond to the ten ages. Descriptive text is placed over each, and the name of the animal separately at its feet as follows:

Zehen Jar ein kycz.	A kid.	**Kycz.**
Zwenczig iar ein kalb.	A calf.	**Kalb.**
Dreissig iar ein styr.	A steer.	**Styr.**
Virczig iar ein lew.	A lion.	**lew.**

Funftzig iar eȳ fuchs.	A fox.	fuchs.
Sechczig iar eȳ wolf.	A wolf.	wolf.
Sibenczig iar eȳ hunt.	A dog.	Hunt.
Achczig iar ein kacz.	A cat.	Katz.
Newnczig iar ein esel.	An ass.	Esel.
Hunde(rt) iar eȳ gan(s).	A goose.	gan(s).

Under the ten animals is another line of text, cut in characters similar to those of the general heading, referring apparently to another series of cuts at the bottom of the print, now lost. The title is as follows:

Dise hernach geschribene zchen stuck schenten vnd ain alle welt plenten. 1882.

Under it, in ten compartments, are the proverbial sayings:—

Ritter on weiszhait
weiszhait on werck
Adel on tugent
Tugent on ere
Herschaft on dinst

Stet on recht
Gewalt on gnade
Jugent on forcht
Frawen on scham
Gaistlich' ordē on frid.

The figures and animals are drawn in strong outlines without hatching. The ground is marked by a single line.

[240 × 347 (cut).] The impression in dark grey ink was produced by friction. It is cut within the border and torn irregularly on all sides. Colours: crimson lake, grey, yellow, verdigris green. Watermark, bull's head with stem, crown and seven-petalled flower. (Facsimile in W. u. Z. i, p. 333.).

Purchased at the Weigel sale, 1872.

THE SEVEN AGES OF MAN.

Schr. 1882. *See* D 19.

A 124.

MEMENTO MORI, WITH WISHES FOR THE NEW YEAR.

Schr. 1893.

A sheet printed from eleven distinct blocks. The chief of these represents a woman in the prime of life, with flowing hair, but a skull with a fly or beetle crawling over it instead of the youthful face with a head-dress of feathers reflected in the round mirror which she holds in her l. hand. Her dress is cut very low and laced in front over a bodice which is drawn tightly across the breast. The r. sleeve is slashed and ends above the elbow with a border embroidered with an illegible motto. The inner sleeve of soft material hangs loose at the elbow and is covered again below it by a stiff cuff with two borders embroidered with the letters HNSO and W. The woman's left hand holds up her skirt, on the border of which is embroidered the name **HANS KVRCZ.** On the rim of the mirror is the motto **3IT • BRINGT ALE • DING.**

This cut [160 × 124] is surrounded on three sides by a single border, but is open at the top, where the death's head passes up into the midst of some German rhymes printed from four separate blocks, each with its own border line above and below. The letters differ so much in form that they seem to be cut by at least two, perhaps three, different hands. The verses are these :—

Ich gfall mir Drum bÿn ich Offt mich im	nit mer wol trauren vol spiegel schāt (*i.e.* schände ?)	Ich arme Nȳmer mer Ich lig in d=	Ich mich ansich er erd.
Yeder ÿerz Den̄ ich byn	ab mir schricht todter grůnt (*i.e.* grund ?)	Byn übel Nȳmāt lieb	ghalten vnd werd

(The text of the second column is very difficult to read.)

Over the verses is a scroll with the inscription :—

∾ Leben . Leben . Leben ∾

Ich bin iūng schůn hübsch wolgestalt. Wie aber wenn ich wird alt.

Beneath the principal figure is a similar but wider scroll with the inscription :—

Wie aber wenn ich wird sterben. Von wirmen in erd verderben.
So wend das bletlin offt herūm. Vnd lůg was vnden herfürkūm
Dich offt in dem spiegel besich ∾ . Ye mer diemūtigest du dich. ∾

Todt. Todt Todt.

On either side of the principal figure is an upright border [107 × 28] with a scroll winding round a staff, with the inscriptions :—

(l.) Ich heysz Sÿman . mein man golhan.
(r.) Ich bin Fraw hill . thon wasz ich will.

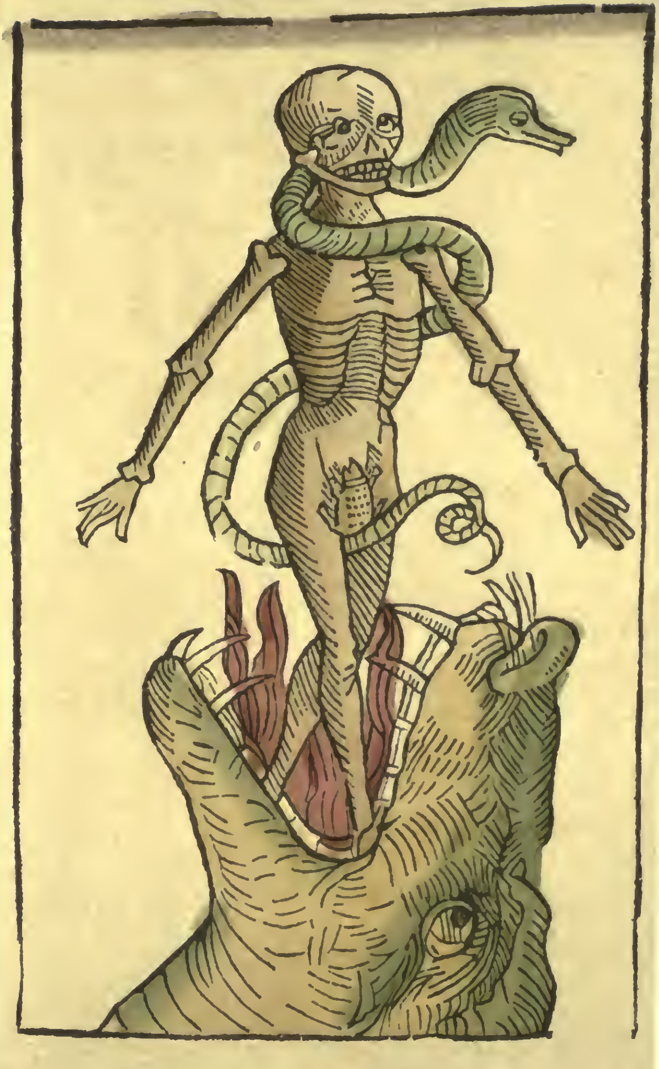
Finally, at the top and bottom of the whole print, are two oblong borders [35 × 195] with children on a black ground. In the centre of the upper border is the infant Christ seated, with an orb in his l. hand. Behind his head passes a long winding scroll, with the inscription **EIN GVT SELIG NEVIAR BVSCH ICH EVCH.** At either end of the scroll is a child-angel playing on a lute (l.) and an organ (r.). In the centre of the lower border one child is washing another in a tub. At either end are two children playing, and the rest of the space is filled by a leaf-ornament.

The whole sheet [300 × 195] is in good preservation. It is not coloured, but merely touched along some of the lines with vermilion. The paper has no watermark.

The name of the poet, Hans Kurz (*see* p. 54, footnote) connects the woodcut with Bavaria, and the word "busch" for "wünsch" marks the dialect as Bavarian. In other respects the cut recalls rather the style of the Basle or Strassburg school about 1500–1510, especially in the close and regular shading, without cross-hatching. On the name "Sÿman" Herr Schreiber has favoured me with the following note :—"At the Hofbibliothek at Vienna there is a pack of Low German playing-cards of the end of the XVI century. On one of them (two of acorns) a wife is represented ill-treating her husband with a cane, and on the border of her dress is the inscription 'FRAV SIMAN.' At Munich I saw an engraving of the beginning of the XVII century entitled 'Hahnrei-Fest' (Cuckolds' Festival); one of the spectators' galleries is marked 'Raum für die Siman.' Consequently there is no doubt that 'Siman' means 'Sie ist der Mann' = 'Sie thut was sie will.' 'Fraw Hill' is doubtless identical with 'Frau Holle,' the same word as 'Hölle' (Hell)." Herr Schreiber goes on to suggest that the husband's name "Golhan" may be connected with Hahn (cock), but the name has not yet been fully explained.

Presented by W. Mitchell, Esq., 1895. Repr. Schr. vi, pl. xv.

❡ Diſer ſpiegel iſt gemain
Reich arm groß vnd klain
Edel gepurt iung vnd alt
Werdend all alſo geſtalt.



Hie richt got recht
Hie leyt der herꝛ bey dem knecht
Reich vnd arm nun gond herbey
Vñ ſchawent wer ď herꝛ oď knecht ſey

A 125.

DEATH IN THE JAWS OF HELL.

[illegible] 1894. W.—D 116.

Death, a lean, [illegible] stands with legs crossed in the [illegible] teeth and bristly nostrils which [illegible]

The shading [illegible] enclosed by a single border.

[illegible] The border is [illegible] carmine, pale yellow, yellowish green.

The cut is placed in the centre of [illegible] contains 74 lines of printed text, [illegible] columns below it in two. The text [illegible] printed as prose. At the foot is [illegible] briefmaler zu Ulme. [illegible]

Purchased from Messrs. [illegible] 1894.

A [illegible]

THE [illegible]

[illegible]

The [illegible]

[illegible] of the [illegible]

Another impression [illegible]

Books (Position 32).

Purchased from Messrs. [illegible] 1894.

A [illegible]

FRAGMENT OF A [illegible]

[illegible] the first [illegible] and over the [illegible] the body is a woman [illegible] to l. and r. from a [illegible] child emerges. The [illegible] Each holds a sucking-bag [illegible] long scroll which winds [illegible] words "Ein ✠ gut. selig [illegible] thin, black animal with [illegible] the scroll at either end. The [illegible]

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[1] According to [illegible] children in Swabia to the present [illegible] bread are wrapped up, and then [illegible] Schnuller, or Schlotzer.

PLATE II

ANONYMOUS XV. CENTURY

DEATH IN THE JAWS OF HELL

A 125.

DEATH IN THE JAWS OF HELL.

Schr. 1894. W.—D 116.

Death, a lean, bony form, but not entirely without flesh, stands with legs crossed in the mouth of a monster with enormous teeth and bristly nostrils, which vomits flames from its jaws. Death's arms are stretched downwards on either side of his body. A serpent is coiled round his breast with its head behind his neck and its tail between his legs. A toad conceals his groin.

The shading is careful and regular, without cross-hatching. The cut is enclosed by a single border.

[135 × 82.] The border is broken away in several places. Colours: light brown, carmine, pale yellow, yellowish green.

The cut is placed in the centre of the upper part of a broadside [355 × 245], which contains 74 lines of printed text, arranged down to the middle of the sheet in three columns, below it in two. The text is entirely in verse, though the lower part is printed as prose. At the foot is the address of the publisher: **Hanns hauser briefmaler zů Ulme.** (*See* note, p. 72, and Proctor, *op. cit.* ii, 731; App. no. 2598 A.)

Purchased from Messrs. Holloway, 1872.

A 126 (a, b).

THE KALENDAR OF MAGISTER JOHANNES DE GAMUNDIA.

Schr. 1903; W. u. Z. 287. (Modern impression.) W.—D 112.

The Kalendar was constructed for the years 1439–69 by Johannes de Gamundia, who died at Vienna, 23rd Feb., 1442. His name appears in a space at the end of the month of February. The designs illustrating the occupations of each month and the signs of the zodiac, both in circles, point to a time about 1470 or even later for the execution of the blocks, which are still extant in the Derschau collection in the Berlin Cabinet, and were reprinted by Becker (1810), A 17.

Another impression, printed on both sides of one sheet, is in the Dept. of Printed Books (Proctor 32).

Purchased from Messrs. Evans, 1856.

A 127.

FRAGMENT OF A KALENDAR, WITH WISHES FOR THE NEW YEAR.

Schr. 1906. W. u. Z. 211. W.—D 113.

The fragment contains two passages of printed text, each of seven lines, accompanied by circular diagrams, relating to a total eclipse of the moon on 3rd Feb. and a partial eclipse of the sun on 20th July. Under the first diagram is written in MS. in faded ink, *Anno dñi Mcccclxxxvij*, and over the second diagram, in the same hand, *lxxxvij*. At the foot of the text is a woodcut [40 × 188] without border. Two leafy sprays rise to l. and r. from a branch, and each ends in a flower, from which a naked child emerges. The child to l. is Jesus, the other is the infant St. John. Each holds a sucking-bag[1] in one hand and lays the other on the end of a long scroll which winds from l. to r. through the foliage, bearing the words "**Ein ✠ gut. selig . . ior.**" Before and after the word "ior" a thin, black animal with arched back is inserted. A bird is perched on the scroll at either end. The shading is careful.

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[1] According to Heitz (Neujahrswünsche, p. 13, note) such bags are given to children in Suabia to the present day. They consist of linen rags, in which sugar and bread are wrapped up, and they are known by the provincial names of Lutscher, Schnuller, or Schlotzer.

Colours: yellow, green, carmine, grey. The paper, which has no watermark, is much worm-eaten.

Purchased at the Weigel sale, 1872. Another impression, not coloured, is in the Basle Museum, printed on a Kalendar of 1488. Weigel states that he had seen in a shop at Erlangen a Kalendar of 1485 with an impression of the same cut at the end. The text of the present Kalendar (*see* Proctor, *op. cit.* ii, 731, App. no. 7788 B) is printed in the same type as a broadside in the Bodleian Library, Oxford (Auct. M. iii, 16(2)), with title, "Narrat beatus Hieronymus vitam quam tenuit in heremo." The broadside contains a poem in Sapphic stanzas and a woodcut of St. Jerome in penitence, Proctor 7789, Schr. 1556 (*see* p. 99). Weigel in a note (W. u. Z. i, p. 341) explains the symbolism of the design as follows:—The year beginning with Christmas Day, St. John Baptist's Day, June 24th, represents the commencement of the second half of the year. Accordingly the bird with open wings near Christ is symbolical of the lengthening days, while the bird with closed wings near St. John is an emblem of the year's decline. The text "He must increase, but I must decrease," (Joh. iii, 30) was applied to the position of these two festivals in the Kalendar. A reproduction of this woodcut (not quite accurate, for it omits the hatching in several places) is published in P. Heitz, "Neujahrswünsche des xv. Jahrhunderts," Strassburg, 1899, no. 31. No. 29 in the same book, a woodcut from the same design, with very slight variations, is from a Latin Kalendar published (at Ulm?) in 1484, in the Hohenzollern Museum, at Sigmaringen.

TWO PHYSICIANS EXAMINING A PATIENT.

Schr. 1933. *See* D 2 (1).

A MONSTRANCE.

Schr. 1941. *See* A 3 (8).

A 128.

THE RELICS AT ANDECHS, BAVARIA, 1496.

A "Bilderbogen," or large sheet of pictures with xylographic text, intended to be fastened on a wall, containing cuts of the relics at the pilgrimage church on the Heiliger Berg at Andechs (*see* woodcuts by M. A. Hannas for a view of the church), a hill rising above the east shore of the Ammersee, about 20 miles south of Munich, still a popular shrine. The cuts and texts are on four blocks, each measuring 265 × 375–80 mm., joined together in pairs longitudinally. They are now folded in the middle, guarded and bound as an oblong folio volume. Each pair of blocks, upper and lower, forms a unit, the cuts and text being continued without interruption from the l. to the r. block. The principal portion of the text on the second or lower sheet is imperfect, owing to an irregular tear which extends from the lower corner half-way up the l. side. The whole is otherwise in good condition, except that the l. half of the first sheet has been torn, and small portions have been lost. The text on the l. side reads thus . . . . **ckt das wirdig hailthumb das do rastet auff dem hailigenn Perg ze Andechs In obern̄ payern̄** . . . . **Munnchen Auff dem Ammersee inn Augspurger Bischthumb**, etc. (16 lines). After a reference to the recent foundation of a Benedictine monastery at Andechs by Duke Albert and his wife Anna,[1] it enumerates

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[1] Albert II, Duke of Bavaria (Munich), 1401–1460, who married Anna of Brunswick-Grubenhagen, obtained a Bull for the foundation of the abbey from Nicholas V in 1453, and finished the buildings in 1455, when they were occupied by seven monks from Tegernsee. The first abbot, Eberhard Stöcklin, was consecrated in 1458.

Hain describes (nos. 968–972) five editions of the "Andechs Chronicle," some with woodcuts, published in book form before 1500. The two earliest were folio editions, printed by J. Bämler at Augsburg, in 1473, and about 1476. Numerous editions followed in the XVI and XVII centuries. Sheets like this, representing collections of relics at other shrines, are described by Schreiber, nos. 1936–38. Many collections of the principal relics preserved there, including, among the instruments of the Passion, a nail, a piece of the spear, a piece of the purple robe, the sponge which was filled with vinegar, and part of the basin in which Christ washed the Apostles' feet; then relics of saints, viz.: half the body of St. Barnabas, the bodies of SS. Timothy, Felix and Adauctus, and of three of the ten thousand martyrs, portions of the skulls of St. George and St. Mary Magdalen, the head of St. Agatha, the body of St. Simeon, etc. Then follows to r. a large cut showing these relics, with scrolls to identify them, and a note stating that many more relics exist which have no description attached to them, while others are believed on the authority of documents to be still concealed. To l. of this cut is a shield with the arms of Bavaria, and to r. the kneeling figure of Johannes Schrottenbach, fourth Abbot of Andechs, 1492–1521, with the arms of the abbey (a lion passant in chief, an eagle displayed in base) to l., his mitre below him, and over his head the name **Abte Johanns.** To r. of this cut are 24½ lines of text enumerating the dispensations granted by various popes, cardinals and legates to visitors to the shrine on certain festivals. At the end, the date . 1 . 4 . 96 (the second figure reversed). The upper half of the sheet is occupied by two rows of small reliquaries, 22 and 19 in each row respectively, in the shape of monstrances, crosses, hands, busts or statues, each with a description of the relic contained in it. The first sheet (upper half of the whole "Bilderbogen") consists of three rows of similar reliquaries, to the number of 22, 21 and 22 respectively. The two lower rows are interrupted by a larger design in the shape of a *mandorla* [175 × 110 mm.], which represents an elaborate Gothic monstrance containing the Blessed Sacrament, in both species, consecrated by St. Gregory and St. Leo respectively, as well as an unconsecrated wafer. Each block is surrounded by a single border-line.

[530 × 760.] The cuts throughout have been coloured in two tints, light brown (perhaps originally yellow, to represent gold) and pink (flesh colour), which have become very faint through washing.

Presented by W. Mitchell, Esq., 1895. Formerly in the library of Mr. W. H. Crawford, Lakelands, Cork.

The sheet is, no doubt, of Bavarian origin, and may have been cut at Andechs itself, or at Munich. The cuts are not like the Augsburg work of the time. The Bavarian arms probably refer to the founder of the convent.

A 129.

THE BATTLE OF DORNACH, 1499.

Schr. 1951.

At Dornach, or Dorneck, in Canton Solothurn, on the r. bank of the Birs, a river which flows through the Jura and falls into the Rhine one mile E. of Basle, was fought on 22nd July, 1499, the decisive battle of the war between Maximilian I and the Swiss Confederation, which secured for Switzerland its practical independence, though it was still nominally subject to the Empire till 1648. Maximilian himself was at Lindau, directing a campaign against the Grisons. The Austrian troops in the Sundgau, or Southern Alsace, numbering about 14,000 foot and 2000 horse, commanded by Count Heinrich von Fürstenberg, invaded

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relics were described and illustrated with woodcuts during the XVI century in book form (Heiligthums- or Heilthumsbücher). The best known of these books are those published at Vienna (1502), Wittenberg (1509) and Halle (1520).

Switzerland and encamped at Therweil, west of the Birs, on 19th July. Early on the 22nd they took up their position between Arlesheim and Dornach, placing their cannon so as to command the Castle of Dornach and the road to Liestal (behind the hill shown in the woodcut), and commenced the bombardment of the castle. At Liestal the men of Solothurn, commanded by Nicolaus Conrad, with a small contingent from Berne, had assembled on the 21st and sent out for reinforcements at the first news of danger to Dornach. They set out from Liestal at noon on the 22nd, halted on the hill and were caught up by detachments from Berne, Lucerne and Zürich, which raised their numbers to about 4000. They came on over the hill and through the wood, and about four o'clock caught the Austrians off their guard. A detachment sent to Liestal early in the morning to reconnoitre had reported that there was nothing to be feared from the Swiss, and the troops who were not engaged in the bombardment were keeping the feast of St. Mary Magdalen at their ease. The Austrian commander was killed almost at once near the guns, "Oesterreicherin" (with the Austrian arms) and "Katherli von Ensheim," which commanded the castle. The fight was continued on the slope of the hill, where the Burgundian guard came up from Arlesheim to rescue the gunners. About six o'clock further reinforcements arrived from the cantons of Lucerne and Zug, numbering about 1000 or 1200 men. Then the Austrian troops gave way. As many as could cross the Birs bridge before it was broken down got away safely, for the Swiss did not pursue them in that direction. The rout continued down the Birs Valley. The Austrians lost 3000–4000 men, all their guns, four standards and their treasure-chest. The amount of the Swiss loss is not known. The men of Unterwalden, Freiburg, Uri, and Schwyz arrived during the two following days, too late for the battle. Basle remained neutral throughout the war. The treaty of peace was signed at Basle on 22nd September, and in 1501 Basle and Schaffhausen joined the Confederation, which had thenceforward nothing to fear from Austria. (H. Ulmann, "Kaiser Maximilian I," 1884, vol. i, p. 778: Amiet, "Holbein's Madonna von Solothurn und der Stifter Nicolaus Conrad," 1879, p. 54: *Neujahrsblatt für Basel's Jugend*, xliii, 1865: "Der Schwabenkrieg und die Stadt Basel, 1499").

The woodcut gives a very animated picture of several of the chief moments in the battle, drawn from the l. bank of the Birs, which flows along the foreground from r. to l. between rocky banks. The Castle of Dornach, with the flag of Solothurn flying from its pointed roofs, stands on a rock r. It is identified by the name **DORNECK**, under which is the date 1899. The road to Liestal passes near it, and l. of the road is the crag from which the Swiss overlooked the Austrian position, and the high wooded ridge over which the troops with the banners of Zürich, Berne, and Solothurn are seen advancing. On the slope of the hill the fight near the guns is represented. A Swiss officer with bushy plumes in his hat is seizing a standard from a fallen standard-bearer, who lays one hand on the breast of a dead man, perhaps the commander, Fürstenberg. On the lower ground the main battle is being waged between the Swiss infantry r. and the Austrian cavalry l. The standards carried by the Swiss spearmen and halberdiers bear the arms of the cantons Zürich, Berne, and Solothurn, while the musketeers have two banners with a musket in place of heraldic bearings. The imperial banner with the crossed staves is borne in the midst of the cavalry, who are armed with spears, swords, and cross-bows, but no fire-arms. In addition to the main engagement, combats between single soldiers or small bodies of troops are going on in various parts of the ground. The Swiss soldiers may always be distinguished by the cross ✚ which they wear as a badge. The crossed staves X are the Austrian or, strictly speaking, Burgundian, badge. Many of the Austrians wear peacocks' feathers; the ostrich plumes generally belong to the Swiss. On the l. side of the wood in the centre, near the castle of **Byrsegk** (Birseck), another detachment of Swiss troops, the reinforcements from Lucerne and Zug, are descending from the hill and attacking the Austrian army in the rear. Further l., beyond a tributary of the Birs, is a village (Arlesheim) with a church and wooden huts, where the victorious Swiss are pursuing the fugitives. Beyond the village are the tents of the Austrian encampment, which cavalry and infantry alike are deserting in hasty flight. On another wooded hill stands the castle of **Rychenstein**. Numerous combats are taking place along the Birs and even in the water, where a Swiss soldier with the banner of St. Gallen is stabbing an Austrian who wears a peacock's feather. Several dead or wounded men are floating down the stream, and two Austrian horsemen, still mounted, are swimming l. The bridge, built of rough logs laid on beams, and supported by a pile of masonry in the middle of the stream, is already broken through.

This large composition [410 × 855] is engraved on three blocks. It is remarkable for vigour and accuracy, if allowance be made for the arbitrary dealing with time and space which the representation of so many incidents necessitates. Unlike most cuts of battles of the xv or xvi century, it bears signs of being the work of an eye-witness, perhaps himself a soldier, like those artists of Basle and Berne, who have left us so many spirited sketches of the life of a Swiss landsknecht in the first two decades of the xvi century. The patriotic spirit manifest in the work makes it incredible that any German artist should have produced it. Moreover, it was published as a broadside by Georg Erne, of Basle. The drawing of the landscape and buildings is remarkably good for the time, and the current of the river is skilfully represented. The heads are too large for the bodies, and have the large features and grimacing expressions characteristic of late xv century art. The drawing of the horses, with both fore-legs in the air and the hind-legs stretched out far behind them, is also characteristic of the period.

A fine impression, without margin, well preserved, except at the l. lower corner where a piece [65 × 40] has been torn off. No watermark is visible. There is no colouring.

Purchased from Messrs. Colnaghi, 1852. Other impressions at Basle, Berlin, Carlsruhe, and Nuremberg have been described. A full-sized facsimile of the Basle impression appeared in the *Neujahrsblatt für Basel's Jugend*, xliii, 1865, and a reduced copy of the Nuremberg impression was published by the Verein für Geschichte des Bodensee's und seiner Umgebung, iii Heft, Lindau, 1872, with descriptive text by Hans Freiherr von und zu Aufsess. The Nuremberg impression is coloured, and is accompanied by a poem in 27 stanzas of five lines each, followed by the address, "Zu Basel, by Görg Erne."

A 130.

THE JEWS AND THE SOW.

Schr. 1961.

[273 × 418.] Modern impression. Purchased at the McIntosh sale, 1857.

A 131.

GROTESQUE ALPHABET, 1464.

Schr. 1998. W.—D 21

The complete Alphabet should consist, as is proved by the copies, of 23 letters (omitting J, U, and W), followed by a design of ornamental foliage. In the present example, the only one known to exist, the letter S is wanting entirely, whilst of A, T, and V only fragments remain. In several of the letters the border is imperfect, but H is the only other case in which any portion of the letter itself is lost.

Each letter is surrounded by a frame of which the outer portion is supposed to be flat and seen only from the front, while the inner portion recedes, and is drawn in perspective from the right, being shaded in every case at the top and on the left side. The groups of figures which form the letters are supposed to stand out in relief within the recess of the frame, but they occasionally come so far forward as to pass the inner limits of the frame, and appear against its outer surface. Occasionally, as in F and I, the figures appear to be actually standing on the lower cross-bar of the frame: they are more often raised above it, standing apparently on nothing. The background in every case is left white, and there is nothing to indicate that the back of the frame is filled in. A similar frame, drawn in perspective from the left, surrounds the illustrations of the *editio princeps* of the "Ars Moriendi," but in that work the figures always remain set back behind the frame. The ornament at the end of the alphabet has a double border, not drawn in perspective but regarded as flat.

The average dimensions of the letters, measured from the outer lines of the frame are 117 × 90·75 mm.

The dimensions of the several letters (omitting the fragments) are as follows:—

B.	118 × 90	G.	115 × 90	M.	117 × 90	R.	115 × 91
C.	117 × 90	H.	115 × 90	N.	119 × 93	X.	119 × 90
D.	117 × 93	I.	116 × 90	O.	119 × 90	Y.	117 × 90
E.	116 × 91	K.	117 × 90	P.	120 × 90	Z.	117 × 90
F.	115 × 91	L.	117 × 91	Q.	119 × 93	Ornament.	116 × 91

Before the sheets were cut up there appears to have been an interval of 20 mm. between each row of letters. This interval was divided, half-way across, by a single horizontal line, and it was along this line, sometimes including it on one side or the other, sometimes cutting exactly through it, that the letters were cut off. Those letters accordingly, which are bounded either at the top or the bottom by this line, accordingly as they originally stood above or below it, have a margin in that direction of 9–11 mm., whilst in the other direction, towards the outside of the sheet, the margin amounts to as much as 20 mm. No letter has a margin of more than 6 mm. (usually 3–4 mm.) at the side, so it is possible that the letters were placed close to one another within the row. However, as those letters which seem to have stood at the end of each sheet have no more margin than the rest, it may be that they were cut closer at the sides than at the top and bottom, and that the interval was originally larger.

The reconstruction of the three original sheets by Sotheby ("Principia Typographica," i, 122) in a diagram which is repeated by Willshire ("Descriptive Catalogue," i, 208) is no doubt correct. It is based upon the position of the watermark, an inverted anchor with a cross over it, which occurs three times on the paper of the alphabet. The upper portion appears in the letters (A, now lost) E and I; the lower portion in the letters N, R and X. Each pair of letters thus indicated would have formed the left-hand portion of one of the three sheets. When the three sheets were joined together, end to end, the whole alphabet would have run consecutively in two rows, from A to M and from N to Z. There are two pieces of strong confirmatory evidence for this reconstruction, which were overlooked by Sotheby and (in part) by Willshire:—

1. The first part of the alphabet, A–M, the upper portion of the three sheets in Sotheby's scheme, has in fact its wide margin at the top, and is bounded at the bottom by the line of partition, while the letters N–Z and the ornament, forming the lower portion of the three sheets, have their wide margin towards the bottom, and are bounded at the top by the line of partition. It will always be found that where a letter which Sotheby places in the top row carries this line of partition with it, the letter which should come underneath has in fact a narrower margin, cut short of this line. This can be seen most clearly in the last sheet; the letters I K L have more than their fair share of margin, including the whole of the line, and the letters X Y Z proportionately less, whereas in the case of M, while the greater part of the line goes with that letter, a thin strip of it may be seen above the ornament.

2. The same arrangement exactly is followed by the Master of the Banderoles in his engraved copies (see the facsimiles published by the Chalcographical Society in 1890), which, as we shall presently see good reasons for believing, were based upon this alphabet, and not on the other version preserved at Basle. The objection made by Dr. Max Lehrs to Sotheby's reconstruction (" Der Meister mit den Bandrollen," 1886, p. 8) falls to the ground, for it is based upon the mistaken assumption of the identity of the British Museum alphabet with that at Basle.

There is no need at this date to describe over again the subjects of the letters. The same compositions are preserved in the two copies published in facsimile by the Chalcographical Society in 1890 and 1897, and a complete facsimile of this alphabet itself was published by the Trustees of the British Museum in 1899. There is a very detailed and, on the whole, very accurate description by Willshire, and a shorter one, also accurate on the whole, by Schreiber (who, however, goes astray in describing the letter B). Willshire's description may be corrected in a few details.

F. It is not true that the trumpeter "kneels on the back of a young man." The straight fall of the drapery from his shoulders to below his knees shows that he is standing. The fact is that the one pair of legs, which primarily belongs to the trumpeter, is made by a clever trick to do duty equally for the young man who bends forward at right angles to form the lower arm of the F.

I. Willshire has given the man two right hands. It is the woman's left hand that is placed under the man's chin.

P. What Willshire takes for a " large conical cap " is a buckler (" targe ", Schr.).

Willshire, followed by Schreiber, says that a fragment of S is present, but that T is wholly wanting. In fact the fragment is the left side of T, as will appear by a comparison of the fragment with either of the copies.

In addition to the MS. notes transcribed by Willshire, there are also scribblings in the same old ink of the colour of the impression of the alphabet itself, on the letters C (between the legs of the young man l., after a similar detail in the letter B) and M (on the hat of the man who forms the upright in the middle of the letter and at the top of his feather. A later owner, perhaps of the XVII century, has repeated each character in his own florid handwriting in black ink on the letters K R X Y Z.

There is nothing to be added to Willshire's account of the *provenance* of the alphabet, which was presented to the Trustees of the British Museum by Sir George Howland Beaumont, Bart. (1753–1827), who already possessed it in 1819. It is not known from whom he acquired it. The parchment wrapper in which the alphabet was formerly bound appears to have been made up in England early in the XVI century, and its original possessor was one Edward Lowes.

I have found, however, in the Bagford collection of fragments relating to the history of printing, acquired by the British Museum in 1753 with the Harleian MSS. (the majority of Bagford's sixty-four volumes are now in the Department of Printed Books) evidence that the alphabet was known at the beginning of the XVIII century, and that either this actual set, or another set of impressions which has since disappeared, existed at that time in a complete state. The folio volume known as Harl. 5934, contains a set of very rough copies of the alphabet, the work of an inexperienced English woodcutter. The average dimensions of the letters are 115 × 85 mm. They are printed four on a sheet, the letters A–H being cut two on a block, I–V four on a block, while X–Y again form a pair, and Z stands by itself. The ornament is not reproduced, and instead of leaving a space for it the printer has put Z in the middle under XY. In Harl. 5934 the letters A–D are wanting, while Z appears in duplicate, but Harl. 5966[1] contains the complete alphabet on six sheets (nos. 101–106) reduced to quarto size by cutting down the margins. In a MS. list of contents in Bagford's hand at the beginning of this volume, the alphabet is described as "Antique A B : of y^e first specement [specimen] of printing," but there is no note as to the whereabouts of the originals. Harl. 5934 also contains a set of bad pen and ink drawings from the original woodcuts, of the same dimensions as the woodcut copies, and evidently the immediate patterns from which these were taken. In the drawings the letters E–H are wanting. The other letters are placed invariably four together on a sheet, with the borders touching (which shows that the original intention was to cut four on the same block throughout), except that on the last sheet the letter Z is placed in the middle under X Y, no notice being taken of the ornament. The draughtsman, followed by the woodcutter, has made no attempt to reproduce the perspective frame, but has merely surrounded each letter with a border of two lines 4 mm. apart. The woodcut copies are printed on a paper of which the watermark is a shield, bearing a post-horn surmounted by a crown, with the letters W R (Wilhelmus Rex?) beneath the shield. John Bagford, a shoemaker with literary tastes, and a rage for collecting, who died in 1716 at the age of 66, issued in 1707 proposals for a history of printing, which never came to anything. It is probable that these woodcut copies of the "antique A B" were destined, together with the numerous copies on wood of leaves of block-books and of old watermarks which are to be found in the same volume, to serve as illustrations to the projected *magnum opus*. Bagford probably considered the concluding ornament an unnecessary addition to the alphabet and omitted it intentionally. The wood-block from which two of the letters of his copy were printed is in the Print-room (in the inventory of 1837, origin not stated, probably part of the Bagford collection).

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[1] The alphabet in this volume was described by Willshire (" Descriptive Catalogue," vol. ii, 1883, p. 210), who, however, made no other use of it than to describe the subjects of those letters which are missing in the original alphabet. Even then he did not discover that the fragment existing in the original belongs to T, not S. He had not seen the further materials in Harl. 5934.

The sole interest of these late copies lies in the evidence which they give as to the existence, about 1700, of the letters which are now lost. Especially important is the indirect evidence that the letter A was dated 1464. The date must have been indistinct, or else the draughtsman was too uneducated to understand it, for he read the first part of the date (MCCCC) as the word "mine," and gave up the second part as a puzzle, writing it "h·nn." The woodcutter thought he could make a better job of it, and produced, probably without having the original before him, an inscription which reads "thine min." He probably intended to make it "thine mine," which sounds neat and epigrammatic, but had scruples before he got to the end, and let his second word run off into mere strokes. This piece of involuntary evidence as to the original reading disposes of Schreiber's assumption that the A in this alphabet was "probablement sans la date."[1] There is no doubt that the copyist had our alphabet (or a duplicate of it) before him, and not the Basle alphabet. The reasons for this belief will be more appropriately given below, in discussing the relations between these two. He certainly had not the engraved copies before him, for wherever the engraved copy differs from the original, especially in the shading and folds of the drapery, the English woodcuts will be found to agree with the original.

It remains now to compare this alphabet with the other woodcut alphabet at Basle, and with the engraved alphabet by the "Master of the Banderoles," in the light of the new material which has been published since Willshire's Catalogue appeared in 1879. This new material is contained in the following publications: 1. Max Lehrs, "Der Meister mit den Bandrollen," Dresden, 1886, pp. 6–10, with a very complete summary of the previously existing literature on the subject, and facsimiles, pl. 7–12, of three of the Basle woodcuts, A K P, and three of the engravings. 2. The Chalcographical Society's publication for 1890, with a facsimile (no. 12) of a complete set in the Pinacoteca, Bologna, of the alphabet engraved by the Master of the Banderoles. 3. W. L. Schreiber, "Manuel de l'Amateur," tome ii; Berlin, 1892, pp. 324–327, description of the two woodcut alphabets in the British Museum and the Basle Museum as distinct, nos. 1998–9. 4. L. Kaemmerer, "Ein spätgotisches Figurenalphabet im Berliner Kupferstichkabinet," *Jahrbuch der K. preuss. Kunstsammlungen*, xviii. Heft 4, Berlin, 1897 (primarily an account of an alphabet of about 1400, in pen and ink on vellum, but the article contains also a review of other grotesque alphabets both earlier and later). 5. The Chalcographical Society's publication for 1897, "Gothic Alphabets," with text by Jaro Springer, pp. 3–4, and a complete facsimile, pl. xiii.–xvi, of the Basle alphabet, in which the two sheets of the original are divided into four.[2]

I will take first the question of priority between the designer of the woodcuts and the engraver of the alphabet on copper. When Willshire wrote, this question might still be treated as an open one, though such authorities as Douce, Renouvier, Nagler, and Galichon had borne witness to the artistic superiority, at least, of the woodcuts to the engravings, and Passavant was the only critic who had committed himself to the opinion that the woodcuts were copied from the engravings ("Peintre-Graveur," ii, 9. 30). Willshire himself (Catalogue ii, 143) rightly treats the engravings as copies, though he regards the date 1464 as an addition made by the engraver. But Dr. Max Lehrs (op. cit.) has done away with the claims of the Master of the Banderoles to be an original artist at all, proving him to be a mere compiler, when he is not a direct copyist, of the works of others. This very alphabet, which obtained for him the name, current for many years, of the Master of 1464, is a case of direct copying, and is artistically very inferior to the prototype on wood. The date 1464 belongs to the woodcuts, not to the engravings, which merely repeated it. All critics have abandoned the belief that 1464 was the year in which the engraver worked, and the name originally proposed by Duchesne ("Voyage d'un Iconophile," 1834, p. 188), Le Maître aux Banderoles, has now been adopted again for want of a better.

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[1] Herr Schreiber subsequently retracted this statement. *Centralbl. f. Bibliothekswesen*, 1895, xii, 216. "Leider ist in dem einzigen uns erhaltenen Exemplar der Buchstabe A, welcher jedenfalls mit der Jahrzahl versehen gewesen sein wird, zerrissen."

[2] To this list should now be added: Max Lehrs, "Ueber gothische Alphabete," *Repert. f. Kunstwissenschaft*, 1899, xxii, 371, a review, embodying much additional information, of no. 5, with a supplement (pp. 376–8) devoted to a review of the present essay on the Grotesque Alphabet, which was published separately for the Trustees of the British Museum in 1899, with a collotype facsimile of the entire alphabet.

Now I may pass to the comparison of the two alphabets on wood, with regard to which the true facts are not even yet generally recognised. The alphabet in the British Museum, though known to English connoisseurs since 1819, was not described in a published work till 1839, when John Jackson published his Treatise on wood-engraving, where the alphabet is described on pp. 131-139. (Ottley's "Inquiry concerning the Invention of Printing," where the alphabet is described on p. 199, with a facsimile of the letters G I K L more satisfactory than any other reproductions of this alphabet that have yet appeared, except the L in "Linton's Masters of Wood-engraving," 1889, was written before 1836, but not published till 1863). All the commendations justly given by the early critics—Douce, Ottley, Chatto—to these woodcuts, as well as the allusions by Falkenstein and Léon de Laborde in 1840 (quoted by Lehrs, p. 8), refer to the English set, the only one then known.

In 1848 Prof. Hassler of Ulm discovered another and more complete woodcut alphabet among the Italian prints in the Public Museum at Basle. This was assumed without investigation to be a second and more perfect example of the alphabet already known, and from that date till 1892 the same error was repeated by one writer after another—Passavant (*Deutsches Kunstblatt*, 1850, p. 172. "Peintre-Graveur," 1860, i, 118), Willshire (Catalogue, 1879, vol. i, p. 209), Dutuit ("Manuel," 1884, i, p. 266), Lehrs (*op. cit.*, p. 8). All the critics wrote as if only one version of this alphabet on wood existed, the English writers, as a rule, ignoring the Basle alphabet (*e.g.* Sotheby, "Princ. Typ." 1858, i, pp. 122-4; Linton, *op. cit.*, 1889, p. 61; but also Nagler, "Monogrammisten," 1860, ii, p. 658), while the continental writers, finding the Basle alphabet more accessible, as well as more complete, no longer took the trouble to examine the London alphabet at first hand. Renouvier alone, who had seen both, suspected that they were different, but distrusted his own opinion, owing to the lapse of time between his study of the two alphabets, and was inclined to make light of the difference, if it existed.[1] He possessed the measurements of the Basle copy, but had only measured the English letters after the reproductions in Jackson's treatise. His preference for the Basle copy would hardly have been maintained if he had had the opportunity afforded by modern photographic facsimiles of comparing it directly with the other version. Holtrop ("Monuments typographiques des Pays-Bas au quinzième siècle," 1868, p. 12), repeats the remarks of Renouvier, without speaking from personal knowledge.

The prevailing error is especially unfortunate in such a valuable piece of criticism as the comparison of the xylographic with the engraved alphabet by Dr. Lehrs. The latter wrote throughout from knowledge of the Basle alphabet only, and chose three letters from that alphabet to confute the believers in the originality of the Master of the Banderoles. What he said on this point, is, of course, quite true, but it would have been even more true had he said it of the London alphabet. By giving, for the first time, a few facsimiles of the Basle woodcuts, he was unwittingly providing the means of disproving their identity with their London rival—an identity which he himself took for granted. (I am speaking, of course, of a publication of the year 1886. Professor Lehrs at the present time, 1901, takes the same view as myself about the relationship and respective merits of the various alphabets.)

At last, in 1892, Schreiber published the express statement that the Basle alphabet is a copy of the original at London. He did not attempt to prove this statement—without the opportunity of a direct comparison, it was difficult, as he said, to do so—for he only described those letters of the Basle set which are missing or defective in the London set, and the difference of dimensions which he quotes, though decisive against the identity of the two, does not in itself decide which is the original, any more than the different arrangement of the letters on the sheet, an arrangement which Schreiber perhaps would not admit to be different, since he says (wrongly, as we have seen) that the London alphabet "autrefois était imprimé probablement sur *deux* feuilles."

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[1] "J'ai signalé quelques différences entre les deux exemplaires; la dimension n'est pas non plus parfaitement égale; enfin l'exécution m'a paru encore plus fine et plus distinguée dans l'exemplaire de Bâle que dans celui de Londres. Mais à la distance l'un de l'autre où je les ai vus, je ne puis cependant affirmer que ces différences constituent deux éditions séparées. Quoiqu'il en soit, le style et la composition sont les mêmes; ils sortent du même atelier; ils forment l'un des plus beaux titres de la gravure xylographique et de l'ancienne école flamande." ("Histoire de l'Origine et des Progrès de la Gravure," Bruxelles, 1860, p. 107.)

The assertion of Schreiber, proved or not proved, should at least have put a Berlin critic on his guard against committing the traditional blunder of regarding the two alphabets as identical. I regret to find that this old mistake has obtained a fresh currency by the sanction of the two most recent writers on the subject. Dr. L. Kaemmerer, writing in the Berlin *Jahrbuch*, October 1897, describes the alphabet by the Master of the Banderoles as "eine genaue Kopie der künstlerisch weitaus höher stehenden niederländischen Holzschnittfolge . . . . . . die in zwei Exemplaren in Basel und London bekannt ist." Professor Jaro Springer, in the text of the Chalcographical Society's publication for 1897 (which appeared in 1898), introduces his description of the xylographic alphabet with the words: "Another example of Gothic figure and animal alphabets is engraved on wood. Two copies are in public collections, one in the Basle Museum, on two uncut sheets, another, cut and incomplete, in the British Museum." The latter publication contains an excellent facsimile of the Basle alphabet.

I will now comment on the two alphabets, letter by letter, with occasional remarks on the later copies, in order to establish the two following propositions:—

1. The alphabet at London is the original, that at Basle a copy.
2. The alphabet engraved by the Master of the Banderoles, and the late woodcut copy in the Bagford collection, are both based upon the London, not upon the Basle alphabet.[1]

In what follows I shall call the London alphabet α, the Basle alphabet β, the engraved alphabet γ, and the Bagford copies (treating the drawings and the woodcuts as one) δ.

A. This is a fragment in α. The flower has a long narrow calyx, not a short, thick one, as in β. The long form is copied by γ and δ. The case hanging at the girdle of the man l. has four studs down the front in α, only three in β. In γ there appear to be four, but they are indistinct; δ omits them. The end of the rod l. touches the outer margin in α, but not in β. With regard to the lost inscription, the evidence of δ makes it probable that α originally had two lines of writing below the men's hands, followed by the date mcccclxiiij. These two lines are represented in β by two straight lines, in γ by two lines of illegible scribbling, in δ by two straight lines. β and γ also preserve traces of writing between the hands, while δ does not attempt to reproduce these, but makes the hands touch.

B. In α the figures have more space than in β. The upper figure to r. especially, appears in β cramped under the frame, whereas in α he comes forward and has free play outside it. In α both lower figures are clear of the lower margin, which they touch in β. β omits several important folds of the drapery, especially in the lower figure l. In this respect δ follows α.

C. The horns of the lower grotesque head in α touch the right inner margin, but not the lower margin of the frame. In β this is reversed. The expression of the man's face and of the upper grotesque head is very superior in α.

D. The superiority of the two men's heads in α is very marked. The ornaments on the horse's trappings are more carefully drawn in α, and the hatching on the drapery is more intelligent. The dress of the man to r. has a double hem in α (followed by γ and δ), a single one in β. The hoof of the horse and the tail of the monster are quite clear of the lower line in α, while they cross it in β.

E. The faces of the two men are again superior in α, and the action of the hand in grasping the horn is better drawn. The lower of the two men in α is looking away to the l. in the direction in which his head is turned (so also in γ and δ); β makes him squint round to the r. Notice the sleeve of this man in α and β.

F. The face of the man blowing the trumpet is better drawn in α. β omits his ear, γ gives the ear badly drawn, while δ here follows α closely. The stooping man has smooth hair on the top of his head in α (followed by γ and δ), β here gives him upstanding curls. The action of the hands of this figure is better expressed in α, and the drawing of the hind leg of the dog between his feet is better in α. So is the drapery throughout.

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[1] As Professor Lehrs has observed (*Repert. f. K.* xxii, 378), a sufficient proof of this, in the case of the Master of the Banderoles, is supplied by the identity of the arrangement of the letters on the sheet.

G. The most marked difference here is in the drawing of the eyes. Notice also the right hand of the stooping man, and the little finger of his left hand.

H. On the high head-dress of the man, what is clearly seen in α (and in the copies γ and δ), to be a detached riband wound twice about the peak, becomes in β so indistinct as to appear part of the peak itself. The drawing of the left sleeve and arm is not so good as in α.

I. This is one of the most marked cases of inferiority in β. The expression of the two persons, and all the details of their costume, have lost point in the copy.

K. In the pair of lovers who form the upright, notice how in α (followed by γ and δ) the eyes meet. β turns the young man's eyes too much to l., not upwards; he could not see the lady's eyes in this position. The scroll in α has a double border; this is followed by δ (γ here is indistinct). Notice, too, the form of the heart. In α, between the two halves of the heart, there is a little excrescence at the top; this is followed by γ and δ; β makes the heart quite simple.

L. The faces again are better drawn in α. All the copies omit the two studs on the hilt and two on the blade of the sword in α.

M. Notice the pointed expression of the man to the right in α, the firmness of drawing in his whole figure, the clasp of his hand with that of the next figure, and the strength of this middle head also. The version in β is weaker throughout.

N. The r. leg of the man to l. in β is hardly recognisable as a leg at all. The l. leg is also too thin, and the feet are small. In some respects β is good here; the expression of the animal, and of the man to r., though different from α, is also good.

O. α is more vigorous; the ears are much better drawn. Notice that the letter touches the frame at the top in β, whereas in α there is a wide interval.

P. The figures appear a little crowded in the space allotted to them in β. The difference is chiefly in the curved figure to r., whose face is altered for the worse.

Q. The energy of the grotesque heads in α is softened down in β, and many of the finer details in the drawing of the faces are omitted; as in O, the space left at the top in α is crowded out in β.

R. The upper figure to r. appears cramped in β, and the direction of his eyes is changed. The face of the man to l. is much changed. In α this man has seven buttons down the front of his coat, β gives him only two (γ has six, while δ omits them all). The lion's claws are better drawn in α.

S. (Wanting entirely in α). The evidence of γ and δ does not suggest any marked difference from β.

T. In α only a strip 15 mm. wide down the left side remains. The drapery projects much farther over the shaded side of the frame than it does in β. The faces in β are of the characteristic type of that series.

V. A mere fragment in α. The peaked cap touches the angle of the frame, but does not project beyond it as in β.

X. There is the usual contrast of vigour with vacancy in the faces. Some of the hands are bad in α, especially the raised hand of the lower figure l., but none of them are so bad as the l. hand of the upper figure r. in β, which has only three fingers and is too wide and flat towards the wrist.

Y. The fine drawing of the wing in α has suffered in its translation into β. The legs are better modelled in α. β this time has introduced an additional button on the coat of the figure to r. γ has also four buttons, but places them differently, δ omits them.

Z. The face and hands of the prostrate figure are bad in β. The grand head of the old man in α has become mean and feeble in β, and the drapery is also much less intelligently drawn.

Ornament. There are many alterations in detail, and in every case, as it seems to me, β suffers by the comparison. The organic growth of the design is not so well understood and the elasticity of the leaves has been lost. For comparison it is best to select the flowers and fruit. In the strawberry high on the l. side the copyist who has drawn a network of lines all over it has not succeeded in making it look like a real fruit so well as the original engraver, who contented himself with a skilful suggestion of the pips by a few curves. In the flower lower down on the l. one of the surrounding leaves has dropped from its place in β as if almost broken off. α draws it correctly, and γ follows α both here and in the drawing of the strawberry. Then the flower at the top in the centre has three sharp spikes running down from it in α, of which two only appear, less clearly drawn, in β, while the third is confused with a leaf. γ here follows α, though it is less clear. In the lower flower in the centre β hesitates between single and double lines, and again reproduces α with less skill than does the Master of the Banderoles.

We have seen, then, that where β shows distinct departures in form from α, γ and δ almost invariably agree with α, so much so as to leave no doubt that α was the pattern which they followed. Prof. Lehrs, however (*Repert.* xxii, 378), has given conclusive reasons for believing that this was not the case with the miniature-painter who copied the upright of the letter K, in reverse, as I, in a MS. of the "Schachzabelbuch" of Konrad von Ammenhausen in the Royal Library at Stuttgart (fol. poet. et philol. 2). *See* reproduction in the Berlin *Jahrbuch*, xviii, p. 221, and in my own essay, p. 14. The scroll which the young man holds up has on it the date *āno dni mcccclxvij*, which proves that the copy at Basle was made within three years of the appearance of the original. The four letters copied from the xylographic alphabet in the Ashmolean MS. 1504, at Oxford, about 1500 (all four, A–D, reproduced by Dr. Kaemmerer, *Jahrbuch*, xviii, p. 220; also B and D, in colours, by Henry Shaw, "Illuminated Ornaments," 1833, pl. 37), are not sufficiently exact to show from which version they were derived. The scroll on A does not appear to contain the date or any other trace of writing.

The axiom quoted by Dr. Lehrs (*op. cit.* p. 9) with regard to β and γ, that "every copy is distinguished from the original in the first place by its inferiority," applies also, though with less force, to the case of α and β. To summarise the differences between α and β, it appears to me that in α the groups have evidently been designed to fit the spaces which they occupy, whereas in β they are often cramped. This would be a natural consequence of the reduction in size (the average measurements in β are 98 × 84 mm., as against 117 × 90 mm. in α), and the change of proportions. In expression, α is invariably superior. β has quite a different type of face, rounder and weaker, in which the eyes are the most peculiar feature. β is weaker in the drawing of ankles and wrists. β's drapery is never so good as α's, for β is apt to insert meaningless hatchings and to omit lines which really tell. The hatchings are short and thin, and do not follow the actual folds so closely as in α. It is impossible to regard the two, with Renouvier, as proceeding from the same workshop.

With regard to the place of origin of the woodcuts, the most various opinions have been expressed. They have been assigned to England, Holland, Flanders, Germany, Burgundy and France. These views have been supported by arguments derived—

(1) from the letters which appear in the alphabet. Some writers have argued for a French origin from the absence of W, others against a French origin from the presence of K.

(2) from the language which occurs in the rebus on K. This, it is true, is French, but the use of a French motto would be just as likely in Burgundy, Flanders, England (were an English origin conceivable on other grounds), or even in Italy, as in France itself.

(3) from the "French" qualities of the design. No two critics take quite the same view of what *is* "French" about it. What seems grace and elegance to one appears affectation and sentimentality to another. The kneeling lover, to Chatto, is "no Dutchman," while the lady is pronounced by Sotheby to be "a buxom Vrouw." Dr. Lehrs (*op. cit.* p. 9, note 5) calls the woodcuts "French in the modern sense of the word," with reference to their qualities, not to the place of their origin. The alphabet has not been claimed, as so many of the dotted prints have been, by the French themselves. All these opinions of the German and English critics are too subjective to be convincing.

(4) from the resemblance of the alphabet to other known works. Schr. attributes it boldly to the author of nos. 869 and 1448 of his catalogue (A 34 and A 82 of the present work). He considers that these three works were all produced in the Netherlands, perhaps by a Dutchman whose acquaintance Caxton made during his residence at the Burgundian Court, and were destined for the English market. What are the grounds for this hypothesis? All these works are now, and have long been, in England. The "Man of Sorrows" has English text; St. George is the patron saint of England. That is really all, and it proves nothing. As for resemblances of style, A 34 has no shading at all, and the drawing is very stiff and wooden, while A 82 is shaded in a very elaborate and peculiar manner, with careful modelling in short strokes and dashes like those of an engraver with the burin, utterly unlike the method of shading in the alphabet, with short parallel strokes arranged along a line (in β the strokes often remain when the line which accounted for them is gone).

A more serious attribution is that which ascribes the alphabet to the artist of the first edition of the "Biblia Pauperum." This was first proposed by Léon de Laborde ("Débuts de l'Imprimerie à Mayence et à Bamberg," Paris, 1840, p. 19, note 94), and has been recently [illegible] by Messrs. [illegible] (sometimes with qualifications, "at the time" or "under the influence" of the artist of the "Biblia Pauperum"). None of these recent writers make it clear whether they are speaking of the design or of the technical peculiarities of this woodcut. If they mean the latter, the fact that all of these [illegible], are speaking of the Basle alphabet only, [illegible] they have not reckoned with the [illegible] alphabets themselves, and they are not really in agreement [illegible]. For if it be granted that the Basle alphabet is by the [illegible] "Biblia Pauperum," it will follow *ipso facto* that the London alphabet [illegible] resemblance can be based [illegible] Laborde appears to limit [illegible] évidemment sorti [illegible] des Pauvres."

While admitting that there is a [illegible] to any other of the block-books, I cannot [illegible] kind as to warrant the attribution of both [illegible] finer and more vigorous work of the [illegible] by the finest of them all, [illegible] the types of countenance, [illegible] from these.

I would therefore [illegible] known, who produced it [illegible]

A 132 [illegible]

TWO [illegible]

Schr. 2004, 2005.

In the first of these, a griffin facing r. with [illegible] placed within a wreath composed of two [illegible] bears four flowers with five petals (not "eight," Schr.), and [illegible] heart-shaped leaves. The whole is drawn in broad outlines without any shading, so that griffin, stem, flowers, and leaves are white.

In the second design, the griffin facing l. [illegible] placed within a wreath of similar flowers and leaves. [illegible] griffin, stem and leaves are [illegible] with black outlines as before. [illegible] the line is broken [illegible]

There is no border [illegible] for repetition, perhaps [illegible]

[135 × 125.] [illegible] coloured.

Presented by W. Mitchell, [illegible]

A 133

[illegible]

Schr. 2008.

The bust of the Sultan [illegible] and bushy eyebrows, [illegible] beard. His hair is rather long [illegible] He wears a simple coat with a [illegible] head-dress with a Phrygian cap [illegible] and a jewelled rim. On a band [illegible]

[illegible]

Plate III

ANONYMOUS, XV. CENTURY

Ornamental Pattern

has been recently endorsed by Messrs. Lehrs, Lützow, Schreiber, Kaemmerer and Springer (sometimes with modifications, " at the time " or " under the influence " of the artist of the "Biblia Pauperum"). None of these recent writers make it clear whether they are speaking of the design or of the technical peculiarities of the woodcuts. If they mean the latter, the fact that all of them except Schreiber, as we have seen, are speaking of the Basle alphabet only, takes from the weight of their authority, since they have not reckoned with the technical differences between the two woodcut alphabets themselves, and they are not really in agreement with L. de Laborde, for if it be granted that the Basle alphabet is by the woodcutter of the " Biblia Pauperum," it will follow *ipso facto* that the London alphabet is not. The only ground upon which the resemblance can be based is that of the original design, and it is to this that L. de Laborde appears to limit his attribution, in speaking of "un alphabet grotesque, évidemment composé et dessiné sur bois par l'auteur de la première édition de la Bible des Pauvres."

While admitting that there is a closer resemblance to the "Biblia Pauperum" than to any other of the block-books, I cannot myself see that the resemblance is of such a kind as to warrant the attribution of both to the same author. The alphabet is the finer and more vigorous work of the two; it is only surpassed among the block-books by the finest of them all, the so-called *editio princeps* of the "Ars Moriendi," in which the types of countenance, still more expressive and excellently drawn, are very different from these.

I would therefore ascribe the alphabet simply to a Flemish artist, not otherwise known, who produced it, as there is every reason to believe, in the year 1464.

A 132 (1, 2).

TWO ORNAMENTAL DESIGNS.

Schr. 2004, 2005.

In the first of these, a griffin facing r. with three plumes on its head, is placed within a wreath composed of two intertwined stems, each of which bears four flowers with five petals (not "eight," Schr.), and four long heart-shaped leaves. The whole is drawn in broad outlines without any shading, so that griffin, stem, flowers, and leaves are white.

In the second design, the griffin facing l. without plumes on its head is placed within a wreath of similar flowers and leaves. In this case the griffin, stem, and leaves are entirely black, only the flowers being white, with black outlines as before. Where one stem passes under the other, the line is broken and a space is left.

There is no border to either cut. The patterns were no doubt intended for repetition, perhaps the two alternately, on ornamental stuff or paper.

[135 × 125.] Good impressions, with margin, on paper without a watermark; not coloured.

Presented by W. Mitchell, Esq., 1895.

A 133.

THE SULTAN.

Schr. 2008.

The bust of the Sultan is drawn in profile to l. He has a deep-set eye and bushy eyebrows, a short moustache, and closely trimmed whiskers and beard. His hair is rather long and curly, and hides the top of the ear. He wears a simple coat with a jewelled collar, and a conventional oriental head-dress with a Phrygian cap in the centre, a peak before and behind, and a jewelled rim. On a band at the top of the print is the title :—

der tůrgisch kayser .

The whole is surrounded by a double border, the inner line of which is interrupted by the highest part of the cap.

[263 × 185.] A good impression, and on the whole well preserved, but damaged and repaired in a few places. Margin [5–12]. Watermark, Augsburg arms. Colours: crimson lake, pale brown, pale yellow, grey, green; border, crimson lake. Traces of red, turned brown, on the face and neck. The colouring and watermark suggest Augsburg as the place of origin. Repr. (much reduced) in A. Lehmann, "Das Bildnis bei den Altdeutschen Meistern bis auf Dürer," Leipzig, 1900, p. 46.

Presented by W. Mitchell, Esq., 1895.

A 134.

THE BISHOP OF SPIRES ADORING THE VIRGIN AND CHILD. 1483.

Schr. 2021. W.—D 108.

The Virgin, who has a crown and a single nimbus, is seated on a cushion, and holds the Child on her knee with her r. hand, while she extends her l. hand towards the bishop, who kneels before her with joined hands, vested in cope and mitre, and holding his pastoral staff under his l. arm. Between the two is a shield, with the arms of the diocese of Spires, bearing a shield of pretence, with the arms of Ludwig von Helmstatt, Bishop of Spires 1478–1504. Behind the bishop is a long empty scroll. The ground is marked, but the cut is bounded only on the lower side by a straight border line. Very little hatching is used. The folds of the drapery are very angular.

[48 × 129.] A good impression, not coloured. The lower part of the sheet, containing the text, is badly worm-eaten.

Purchased from Messrs. Colnaghi, 1852.

The cut stands at the head of an episcopal proclamation regulating the "ordo divinus" for Advent, 1483, and the remainder of the "tempus hyemale" of 1483–4. The first paragraph of 36 lines relates to Advent Sunday, 30th Nov., 1483, and the remainder of the Advent season, regulating the order to be observed when Sundays and Saints' days coincide, the observance of octaves and the like. The second paragraph of 19 lines announces the dominical letters (D and C) for the following (leap-) year, 1484, and continues to regulate the services as far as Wednesday after Jubilate (12th May), when the next synod is to be held. The people are to be instructed not to marry or take oaths from Advent to the octave of the Epiphany (30th Nov.–13th Jan.), and from Septuagesima to the octave of Pentecost (14th Feb.–13th June).

The proclamation is printed in an early type of Peter Drach, at Spires (*see* Proctor, *op. cit.*, ii, 731, App. no. 2352A). A fragment of the "ordo hyemalis" of Spires for the succeeding year, 1484, printed in Drach's later type, but with the same initial *I*, is in the library (C. 18. e. 1 (14), Proctor 2355). It has the same woodcut at its head, and in addition, a fine ornamental border on the l. side, containing foliage with an owl, a peacock and other birds, and a half-length figure of a prophet with a scroll. In the same volume of fragment (C. 18. e. 1 (13)) is another "ordo hyemalis" for Spires, of the year 1498, printed by Conrad Hist (Proctor 2437A), headed by a copy of this cut, very roughly executed, in which the Virgin does not extend her hand, while the scroll is shorter, and is placed between the Virgin and the Bishop. The space to r. of the design is filled by an ornamental pattern of foliage, printed from another block.

Schr., misled by the similarity of the arms of the two dioceses, Spires and Constance, supposed the cut to have been produced at the latter place, where there was no printing-press at this date. The Bishop of Constance at the time was not, as he states, Ludwig von Freiberg, but Otto von Sonnenberg (1475–1491), for whom Drach printed a Constance breviary at Spires in 1482.

THE VIRGIN AND THE PATRON SAINTS OF CONSTANCE.

Schr. 2022. *See* after D 8.

† AN EMPEROR RIDING.

(Reproduction.)

The emperor wears the imperial crown and a long mantle with ermine collar and sleeves, over a short tunic, with tight-fitting hose. He is mounted on a small horse, and rides to l. over stony ground, with a tuft of grass and a broad-leaved plant in the foreground. He is an elderly man, with hair growing long over his ears, and a short divided beard. His head is turned back to r., and his eyes are bent downwards. He holds an upright sceptre and the horse's reins in his r. hand, and a large conventional rose in his l. hand. The stirrup is so low that the rider's leg is almost straight. The composition is enclosed in a double circular border, the left half of which is shaded with oblique hatching. The horse's hoofs and tail pass beyond the inner line of the border. Outside the circle is an outer border, consisting of a single line (imperfectly preserved), which touches the circle at the sides, but not at the top and bottom. The spandrels, like the background of the circle itself, are empty.

Photograph of an undescribed woodcut [133 × 131 ? (cut), diameter of circular border 130 mm.] in the collection of the University, Munich.

Presented by Professor Max Lehrs, 1900.

† A KING RIDING

(Reproduction.)

The king wears a mantle of somewhat different shape from the emperor's. A hood attached to the mantle is drawn over his head, and on the hood is placed a royal crown. He is mounted on a mule, and rides to l. over uneven ground, with a tuft of grass and a plant with numerous leaves of the shape of spearheads. The mule's reins are passed round the wrist of his r. hand, in which he holds a sceptre, while he has a large lily with an open flower and a bud in his l. hand. He has a short stirrup, so that his knee is drawn up high, and he sits uncomfortably in the saddle. His eyes gaze fixedly at the spectator. His long beard is divided into two plaits, which pass through a heavy ring, below which the ends hang loose. The border, circular and square, and background are as in the preceding print.

Photograph of an undescribed woodcut [136 × 134, diameter of circular border 133 mm.] in the collection of the University, Munich.

Presented by Professor Max Lehrs, 1900.

The originals are printed in a brownish ink. By the character of the hatching, which follows the main lines of the drawing with great regularity, except when it attempts to imitate textures by short, irregular lines and strokes (*e.g.* the emperor's mantle, his horse's mane), the work can hardly be later than about 1470–80. No cross-hatching occurs. The style of drawing and cutting recalls some of the later blockbooks. The prints may possibly form part of a series of "ranks and conditions of men," but they are almost too fantastic for this, and in spite of their unusual size and shape, it is more probable that they are playing-cards.

A 135.

BOOK-PLATE OF HANS IGLER.

Schr. 2036; Warn. 931.

A hedgehog, walking to l., holds a spray of a flowering plant in its mouth. The ground is sprinkled with grass and plants with large leaves. Over the hedgehog is a long scroll with the motto in black Gothic letters

hanns igler das dich ein igel kuͤs. Single border. Coarse work, without hatching.

[151 × 203.] Colours : light brown, yellow, green. No watermark. Well preserved, except that a narrow strip has been torn off and restored on the r. side. Some letters of the inscription have been restored with ink.

Part of the collection of book-plates ("ex-libris") bequeathed by Sir A. Wollaston Franks, K.C.B., in 1897. On the back are the initials *J. M.* This is one of the two impressions mentioned by Schr. as being in the possession of Mr. L. Rosenthal, at Munich. The other, coloured in a similar, but not identical, way, has been reproduced by F. Warnecke, "Die deutschen Bücherzeichen," Berlin, 1890, Tafel i. (*see* the text, pp. 10, 11). It is attached to the cover of an undated quarto book, "Vocabularius incipiens | teutonicū ante latinu," printed by Peter Drach, at Spires (1482 ?). (Proctor 2360.) The book, which belonged in 1791 to P. Amandus Ruepp, contains three inscriptions in the hand of the original owner (facsimiles, Warnecke, p. 11), from which it appears that his real name was Johannes Knabensperg, and that he was chaplain to the Schönstett family. Igler appears to have been a nickname, and the motto, "Das dich ein igel küs," must have been some jocular expression, now obsolete, which Warnecke compares with the still current saying, "Dass dich das Mäuslein beiss." This is probably the earliest extant example of a book-plate, though the date, about 1450, proposed by Warnecke, is most likely too early. Schr. suggests 1470–80. Four impressions of this woodcut have been described. The above is kept among the Franks collection of book-plates. Repr., Warnecke, *op. cit.*, Taf. i. L. Rosenthal, Katalog 90, p. 25, no. 103. Hirth u. Muther, "Meister-Holzschnitte," Taf. 13.

† BOOK-PLATE OF HANS IGLER.

(Reproduction.)

Schr. 2036; Warn. 931.

Collotype reproduction of the above from F. Warnecke, "Die deutschen Bücherzeichen," 1890, Taf. i.

A 136.

BOOK-PLATE OF WILHELM VON ZELL.

Schr. 2037; Warn. 2549.

Two shields, surrounded by a single thick border :

1. An arm embowed in armour issuing from the dexter fess point, the hand grasping a sword. Crest, an arm embowed as in the arms, the hand grasping a sword point downwards.
2. Three piles issuing from the base. Crest, a demi stag.

[85 × 77.] Not coloured, slightly cut at the top (the dimensions given are those of a second, more perfect, impression in the Franks collection). No watermark.

Duplicate from the Franks collection of "ex-libris," bequeathed 1897. Repr., Warnecke, *op. cit.*, p. 9; L. Rosenthal, Katalog 90, p. 25, no. 106; Muther, "Die deutsche Bücherillustration," i, 267.

The other impression in the collection is attached to the fly-leaf of a book from the Carthusian Monastery of Buxheim—sold, with the rest of the monastic library, at Munich, in 1883—on which is an inscription, in the same hand as that reproduced by Warnecke, stating that the book, "Undecima et ultima pars operum beati Augustini," was presented to the monastery "*a nobili domicello Wilhelmo de Zell.*" Zell, a member, according to Warnecke, of the family of Zeller, of Kaltenberg, is mentioned in a document of 1479, and it is assumed by Warnecke and Schreiber that the book-plate was executed not much later than this. Some doubt may be thrown on this by the existence of the following inscription, placed under an impression of the book-plate, a tracing of which is in the Franks collection, in the first edition of the Missale Carthusiense : *Missale illud comparauit Carthusiensibus in Buchszheim Nobilis* | *domicellus Wilhelmus de Zell vtendum in altare Beatissime Anne* | *In capella domini Hilprandi. Oret' itaque per* (*sic!*) *eo et p. quibus petijt.* | *Anno* 1519. If this inscription, which is not by the same hand as the other, was written at the time of the presentation, it tends to show that the book-plate is of a much later date than had been supposed.

A 137.

SMALLER BOOK-PLATE OF WILHELM VON ZELL.

Not in Schr. or Warn.

The first shield and crest (those of Zell) alone, as already described, drawn on a slightly larger scale. Single border (only on r. side and below).

[80 × 50.] Not coloured. Good impression on stout paper without watermark. Franks collection of "ex-libris," bequeathed 1897.

A 138.

BOOK-PLATE OF HILPRAND BRANDENBURG OF BIBRACH.

Schr. 2038; Warn. 245.

An angel in a long robe, with raised wings, holds in both hands a shield, azure, an ox passant to the sinister argent, with a ring through its nose. No border.

[68 × 66.] Good impression on stout, white paper. Colours : shield, blue; angel's hair and robe, yellow; wings, upper side red, under side green.

Duplicate from the Franks collection of "ex-libris," bequeathed 1897.

This impression is attached to the fly-leaf of a book from the Buxheim library, "Prima pars summæ Anthonini," with an inscription below in the same hand as that reproduced by Warnecke, p. 9, accompanying the Zell book-plate. It is as follows: *Liber Cartusien̄ In Buchshaim ꝑpe Mem̄ingen pueniens a ꝯfrē nr̄o dn̄o hilprando Brandenbḡ de Bibraco ꝯtinēs primā ꝑtem sum̄e Theologicat̄ Anthonini. Oret^{r} ꝑ eo & ꝑ quibus desiderauit.* Hilprand or Hildebrand Brandenburg was, according to this, himself a Carthusian. The Franks collection contains, in addition to three other impressions which have been used as woodcuts, four impressions of this same woodcut used as a book-illustration, with fragments of text (not identified) and rude woodcuts (David, another prophet, the sacred monogram) printed on the back. These are also coloured, but less correctly and with inferior pigments, which have faded.

The arms have been wrongly described by earlier authors as those of the abbey of Ochsenhausen. *See* Warnecke, *op. cit.*, p. 8. Hilprand von Brandenburg may have been the founder of the "capella domini Hilprandi" mentioned in the inscription quoted on p. 134.

Repr. Warn. *op. cit.*, p. 8; L. Rosenthal, Katalog 90, p. 26, no. 104.

A 139.

BOOK-PLATE OF RADIGUNDA EGGENBERGER.

Schr. 2978. Not in Warn. L. Rosenthal, Katalog 90, no. 105 (Repr.)

A shield without helmet or crest. Quarterly, 1, or, a man's head couped at the shoulders proper, vested and capped gules; 2 and 3, argent, three eagles sable crowned or, issuing from the dexter, sinister and base points supporting in their beaks a crown of the third; 4, azure, a cross *Tau*, argent.

[76 × 83.] Good impression, cut to limits of shield. Coloured with the correct heraldic tinctures.

Duplicate from the Franks collection of "ex-libris," bequeathed 1897.

This book-plate is described by Norna Labouchere, "Ladies' Book-Plates," London, 1895, pp. 205-207.

Two other impressions in the Franks collection are attached to the fly-leaves of books (old paper with watermark, an anchor in a circle) from the Buxheim library.

Each of these bears an inscription in the same hand as that reproduced by Labouchere, p. 207 (reduced)—the hand of the same librarian who entered the titles of the books presented by Wilhelm von Zell and Hilprand Brandenburg. These are both commentaries by Cardinal Hugo, one on the four Gospels, the other on the prophets Isaiah, Jeremiah and Baruch, inscribed *Liber Carthusieñ In Buchshaim ꝑpe Mēmingen* . . . . . *donatus a nobili dñ̄a Radigunda Eggenbergerin de fiessen* (*i.e. Füssen*), *Relicta Domicelli Georgij Gossenbrot de Hochenfriberg. Oret*^{r} *ꝑ ea et p quib' desiderauit.* This is the earliest instance of a book-plate in connection with a lady. The first quartering contains presumably the arms of her husband, the Junker Georg Gossenbrot, while the second and third will be those of the Eggenberger family.

A BLANK BOOK-PLATE.

Schr. 2041. *See* list of books containing woodcuts, at the end of Division D.

The cut was not produced "at Augsburg about 1490-1500," but at Nuremberg in 1489, and forms an integral part of the book, "Versehung leib sel er vnnd gutt," Hain 16019.

A 140.

THE ARMS OF JANUS TOLOPHUS.

The shield bears a half-length figure of Janus, with a black eagle standing on his shoulders. He holds in his sinister hand a key which touches a cloud, and in the dexter hand an urn with three stars, from which a sheet of water issues, bearing a ship. The shield is surrounded by the collar of the Golden Fleece and surmounted by a helm and a crest of peacocks' feathers. At the top of the cut is the following xylographic description in seven lines :

IANI TOLHOPHI GERMANI VATIS HERCVLEI | Armorum Insignia Clipeo Bicolori Cœlesti Campo & Aureo Parnaso Iano | Bicipite Mundi Renouatore Ventre Chaonio Pontificali Lituo Vrna Stell' | Celata Deucalionis Aquis Saturnia Rate Claue Cœlica Nube Candida Inachi | Senis & Ganimedis Iuuenis Faciebus Irrorantis Aquarii Corona Regia & | Aquila desuper Casside Belligera Pauonis Cauda Cum Argi Oculis | Induuiis Ventiuolis Societa (tis?) Iasonis Adornata.

Inachus, Ganymede and Aquarius appear to have been omitted for want of space. The words "Induviis . . . Jasonis" describe the Golden Fleece. The rare word "induviae" is found in Plautus and Prudentius. Tolophus is known to have projected an edition of the latter author, from whom, no doubt, he took it. Since Hercules = Maximilian (*see* A 141), Vates Herculeus presumably = Court-poet. The whole design is enclosed by a single border-line.

[265 × 155.] Not coloured. On old white paper, without watermark. An early, but not contemporary impression.

From the collection of "Ex libris," etc., bequeathed by Sir A. Wollaston Franks, K.C.B., in 1897. A former owner has written on the back, as his interpretation of "Societatis Jasonis," "*de la Société de Jésus.*"

The inventor of this piece of fancy heraldry was Janus (Johannes) Tolophus, a learned canon of Regensburg, who was Rector Magnificus of the University of Ingolstadt in 1473, and died in 1503. He was a friend and correspondent of Conrad Celtis, a mathematician and a student of classical literature. None of his works appear to have been printed (Kobolt, "Baierisches Gelehrten-Lexicon," 1795, p. 693 : Klüpfel, "De Vita et Scriptis Conradi Celtis," 1827, Pt. I. pp. 40, 105, 107, 108, 187 ; Pt. II. pp. 147, 148, 156).

The Imperial Library at Vienna possesses an impression of this woodcut on the back of the same sheet of paper as the following cut, A 141. The two are undoubtedly of common origin, and the similarity of dimensions and style make it probable that they were cut on opposite sides of the same block. The probable date is about 1500 or a little earlier. The cutting of the inscriptions greatly resembles that to be seen in the book of Conrad Celtis, "Quatuor Libri Amorum," Nuremberg, 1502.

A 141.

HERCULES GERMANICUS AND MAXIMILIAN, KING OF THE ROMANS.

The block is divided horizontally into two compartments, each containing one of the subjects with three lines of xylographic text over it.

In the upper portion **HERCVLES GERMANICVS** stands on a hill, with legs wide apart and between them a shield, with the hydra, club, poplar crown, bow and arrows and other emblems of his labours. He wears the poplar crown (**Corona Populea**) and lion's skin (**Leonis pellis**), and holds in his r. hand the club (**Claua Trinodis**) and in his l. hand the bow (**Arcus Emoniꝰ**) and arrow (**Tela Minora**), on which the hydra (**Hidra**) is impaled. His sword is described as **Harpen.** Over his head is the inscription :—

Hercules Amphitrionis Iouisq' Filius Victoriosissimus & Inuictissimus Monstrosoꝝ | Regum Terror & Domitor Pacator Orbis Mundi Saluator Scientiaꝝ Virtutumq' | Instaurator Musageticus Heroum Maximus Gloriosissimus Decimator Orbis. |

In the lower portion Maximilian, with the Imperial crown, in a full suit of Gothic armour, rides to r., between two attendants on foot (**Populares**), who carry a Burgundian banner and a halberd. This group is preceded by a mounted man with a cross-bow, with an attendant on foot bearing a banner inscribed "**Boemi,**" and by a knight on horseback, with a squire bearing a cross-bow and a banner with the Milanese *biscione.* The two last are described as "**Mediolanenses.**" In the centre, below Maximilian, is a shield with the single eagle and crown of the King of the Romans, surrounded by the collar of the Golden Fleece (**Vellus Aureum**). Maximilian is followed by three pairs of men on foot with banners inscribed "**Nodo Imperii,**" "**Suiceꝝ**" and "**Cuꝝ II.,**" and, on a lower level, three single horsemen, with banners inscribed "**Huni,**" "**Stradioti,**" and "**Raciani.**" At the top of the lower compartment is the inscription :—

Maximilianus Friderici Tercii Imperatoris Filius
Rex Regum & Dominus Dominantium Potentissimus
Hercules Germanicꝰ Mundi Monarcha Gloriosissimus.

The whole woodcut has a single border-line.

[265 × 165.] Not coloured. On old paper, with large watermark of the arms of an Elector of Mentz, of the House of Bavaria. This must be Franz Ludwig, of the Palatinate, who was Archbishop of Mentz, 1729–32. This date agrees very well with that of a German inscription in faded ink, relating to Roveredo silk, on the back of the sheet.

Purchased from Mr. Daniell, 1877.

This pair of woodcuts, hitherto undescribed, is interesting as an example of the influence of the humanists on art at the beginning of the German Renaissance. It is evident that Janus Tolophus, or perhaps Celtis on his behalf, had indicated precisely to the artist how the mythological allusions were to be introduced, and had left him no liberty of invention, so that the result was rather a diagram than a picture. "Hercules Germanicus" was a title which found favour with Maximilian himself.

A 142 (1–34).

MS. DOMINICAN PRAYER-BOOK, CONTAINING THIRTY-FOUR WOODCUTS.

Nuremberg. Before 1461.

I. The Book. The MS. (small 8vo on vellum) is in Latin, with the exception of a few rubrics in normal South German dialect. It has no title, and the divisions of the book are not clearly marked; it may perhaps best be described as a breviary of irregular construction, intended for a religious community, not for private use. It is written by two hands, the second of which has contributed the last 76 pages, containing chiefly the "proper of saints," and various corrections and insertions in the earlier portion of the book. There are also a few trifling additions by later hands. The woodcuts are all in the earlier and larger portion of the book which was written by the first hand. Conclusions can be drawn with approximate certainty as to the place and time of its origin.

A. Place.

(1) The convent for which the book was written was Dominican.

The Kalendar contains the following red-letter days referring to Dominican saints:

Jan. 28.—Translation of St. Thomas Aquinas.
March 7.—St. Thomas Aquinas (with octave).
April 5.—St. Vincent (with octave).
April 29.—St. Peter Martyr.
May 7.—Translation of St. Peter Martyr. (Grotefend, "Handbuch der historischen Chronologie," p. 114, quotes this festival as peculiar to the Dominicans, but dates it 4th June. The Dominican Breviary, printed at Nuremberg 1488, places it on 7th May, as here.)
May 24.—Translation of St. Dominic.
Aug. 5.—St. Dominic ("*Dominici confessoris patris nostri*," with octave).

At the opening of the book a prayer to the Virgin is followed immediately by prayers addressed to the same four Dominican saints. In the two litanies later on St. Peter is invoked as the latest of the Martyrs, while St. Dominic (invoked twice), St. Thomas and St. Vincent are placed among the doctors and confessors. St. Dominic is invoked elsewhere as "*dux et pater noster*." The form of confession is "*Confiteor Deo et beatae Mariae et beato Dominico et omnibus sanctis*," etc. Another special day in the Kalendar is

Oct. 10.—*Anniversarium fratrum et sororum ordinis* (black-letter).

(2) It was a convent of nuns.

This is shown by the following rubrics: *So mā die disciplin nÿpt der cōuēt spricht, Confiteor. Die Wochnerī, Misereatur. Die Wochin, Misereatur vr̄i. k.x.k.Pr̄. nr̄. Et ne. ℣. Saluos* (sic) *fac ācillas tuas*, etc. Wochnerin (= Wochin?) is the feminine of Wöchner, the German equivalent of Hebdomadarius, the monk on duty for the week.

(3) The convent was dedicated to St. Catherine.

Her festival, Nov. 25, is a red-letter day, whereas others of the principal Virgins, *e.g.* St. Barbara, are black-letter saints in this Kalendar. A prayer to her follows those addressed to the Virgin and the four Dominican saints at the beginning of the book. A woodcut of the marriage of St. Catherine follows the first two subjects, the Annunciation and Visitation. Her name, like St. Dominic's, is invoked twice in the Litany. Lastly, at the end of the book, a later hand (clearly a nun's) has added a hymn:

"*Vō d' Heiligē wirdigē grossen martrerin sant Kath'ina.*
Gemma dei preciosa, margarita fulgida,
* * * * * *
Ora pro me peccatrice apud regem gloriæ,
Cuius fulges claritate, ut sol in meridie." (Then a prayer.)

(4) Other special saints, besides the Dominicans, whose feasts are red-letter days in the Kalendar, and who are invoked in the litanies, are patrons of the diocese of Bamberg. They are as follows:
March 3.—St. Kunigunda, Empress.
April 23.—St. George.
July 13.—St. Henry, Emperor.
Sept. 9.—Translation of St. Kunigunda.
Sept. 30.—St. Otto, Bishop of Bamberg.

(5) Others again point specially to Nuremberg. These are as follows:
Aug. 10.—St. Laurence (with octave).
Aug. 19.—St. Sebald.

June 15, SS. Vitus and Modestus; Sept. 1, St. Ægidius; Nov. 11, St. Martin (with octave) are the other red-letter days of unusual occurrence. They may also be explained with reference to Nuremberg, where St. Vitus was held in special honour, while St. Ægidius was patron of the Benedictine Monastery, founded 1140, with which an older chapel of St. Martin was incorporated.

Nuremberg, as a free town of the Empire, was not under the temporal government of the Bishop of Bamberg, but appears to have been, for ecclesiastical purposes, in his diocese. Rettberg ("Nürnberg's Kunstleben," p. 44) mentions a window of 1394 with a portrait of a Bishop of Bamberg, and (p. 99) describes a window of 1493–5 at St. Sebald's, with SS. Henry and Kunigunda, Otto (?), Peter, Paul and George, and portraits of four bishops of Bamberg. In 1519 we find the suffragan of the Bishop of Bamberg consecrating a chapel of St. Kunigunda in St. Lorenz Churchyard (Baader, "Beiträge zur Kunstgeschichte Nürnberg's," ii, 30).

(6) All the evidence points to the convent of St. Catherine at Nuremberg, founded by Conrad von Neumarkt (d. 1296), as the probable place of origin of the MS. The convent was Dominican. C. G. von Murr ("Beschreibung der Merkwürdigkeiten in Nürnberg," 1778, pp. 77–8) describes eight large choir-books in the Town library, which were written by a nun of this convent, Margareta Karthäuserin, 1458–1470. Karthäuserin is a surname, and does not signify a Carthusian nun, for she adds after her signature "Zu nutz irem Kloster zu Sant Kathrein in Nurnperg Prediger Ordens," which shows that she was a Dominican. The same nun wrote the Pars æstivalis of a missal in the same library (1463), and the Pars hiemalis jointly with another nun of the same convent, Margareta Imhof (1452). The summer part of a breviary, written by Margareta Karthäuserin for this convent in 1452 is in the Klemm collection at Leipsic, no. 42. The conjunction of names "S (*i.e.* Schwester) Margaretha Imhof und S. Margaretha Kartheuserin zu nutz irem Kloster zu Sant Kathr. In nürnperg. Prediger Ordens," shows that Karthäuserin, like Imhof, was a surname.[1] C. G. von Murr (*op. cit.*, pp. 290, 292) mentions altarpieces in the church of St. Catherine, in which St. Dominic is introduced, in conjunction with St. Catherine, and as a witness of four scenes of the Passion. This church was the meeting place of the Meistersinger in the XVI cent., and the suppressed convent itself was occupied by the Academy of Painters in 1699. It does not appear that there was any convent of St. Catherine in Bamberg itself. The Hospital of St. Catherine in that town was under a male superintendent (Spitalmeister).

B. Date.

A *terminus ante quem* is afforded by the date of the canonisation of St. Catherine of Siena, 1461. It is remarkable that in a book of devotion written for Dominican nuns the name of this saint should not occur, either in the Kalendar or text, so far as the latter was written by the first hand. The second hand has supplied the omission. After the first four leaves of preliminary prayers, concluding, as we have seen, with a petition to St. Catherine of Alexandria, two leaves are inserted, written by the later hand, referring to St. Catherine of Siena. The text on the last page (for the octave) refers explicitly to the new festival as follows: *Virginis Katherine hec dies dicata ut nūquā tants sc̄itatis p̄stantia mortaliū memorie excidere queat et cunctis celeberrima ꝑpetuo fiat all. V. Ora. bn̄ Anth. Maxima est Kath'ine v'ginis senensis p̄stantia que ī columitatem languentibus et vitā mortuis restituere potuit all'. V. Illū.*

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[1] Dr. W. Schmidt has described (*Zeitschr. f. Bild. Kunst*, xix, 332) a MS. dated 1450 (in the possession of L. Rosenthal, Munich, in 1884), which was written in the same Convent of St. Catherine at Nuremberg. The MS. contains 64 (?) small cuts of the life of the Virgin and of Christ, and 12 (?) larger cuts of various sacred subjects. They are on paper, and were not originally part of the book, but were pasted in; space was left for them in writing the MS., and they are, therefore, earlier than Oct., 1450. Schr. has described these cuts under no. 46. He quotes the numbers as 57 (small) and 11 (large). The book is now in the Print Cabinet at Munich (Schr., vol. ii, p. 373).

The date 1461, therefore, occurs in the interval between the first hand and the second. To judge by the difference of the two hands, that interval may have been considerable, and as it is probable that the office for St. Catherine of Siena would be inserted in a Dominican book soon after her canonisation, a long interval would imply that the first part of the book, containing all the woodcuts, was much earlier than 1461. But this is merely a matter of inference; there is no evidence, apart from the style of the cuts themselves, to fix the date, and the style agrees very well with the date 1450-60. One more detail is of some interest. In each litany the name of St. Anne has been inserted by a later hand, much smaller than the first hand, but neater than the second. This addition may be referred with some probability to the year 1494, when Frederick the Wise, of Saxony, obtained a bull from Alexander VI., establishing the feast of St. Anne as one of the greater saints' days. The addition was made before the binding of the book, for in the second litany the cropping of the margin has left only the letters . . . *nna.*

II. The Woodcuts. These (34 in number) are all contained in the earlier portion of the book, and are, therefore, of a date earlier than 1461. They are not pasted into the book in the usual way, but form an integral part of its composition, being printed back to back on vellum leaves, uniform with those on which the text is written, left blank for the purpose and bound up with the text. MSS. ornamented with woodcuts in this manner are of very rare occurrence.[1] The practice may be most naturally explained by the supposition that they were produced in a period of transition, when woodcuts were only just beginning to take the place of illuminations as a cheap and convenient way of multiplying pictures for books of devotion. The picture of St. Dominic in this book is painted in the old-fashioned way, without the aid of outlines printed from a wood-block. It is the only exception to the arrangement in pairs, and stands by itself on the recto of a leaf of which the verso is blank.

The cuts are all coloured in a very rude manner. Colours: carmine, reddish violet, vermilion, cinnabar, yellow, brown, green (of three shades, verdigris, bright and yellowish, pale and bluish), ultramarine blue, black, white, silver (on armour), gold (on nimbi, clasps, &c., generally bright and well preserved). Many of the cuts have been defaced by some person who went over the outlines with pen and ink and occasionally scribbled on other parts of the design. The borders are usually yellow, with sometimes a streak of vermilion in addition.

The cuts fall into two chief sets—(*a*) A series of 22 subjects from the life and passion of Christ (average dimensions 82 × 63 mm.), (*b*) a series of 10 subjects, 8 of which are saints, 2 scenes from the Passion (average dimensions 61 × 57 mm.). These are throughout uniform in style and have a double border. There are also two cuts of exceptional dimensions, the Coronation of the Virgin [93 × 72], and St. Jerome [107 × 68]. The first of these is, perhaps, slightly more artistic than the average, but the rounded folds of the drapery, and the absence of any indication of shading suggests an even earlier date. The St. Jerome has rudiments of hatching, and may be later, though it is certainly not superior.

The arrangement of the cuts does not correspond with the text, and seems to be arbitrary. The order of the Passion subjects, for instance, is apparently quite haphazard, the entry into Jerusalem and Last Supper following the Crucifixion, while the Descent from the Cross and Christ washing the disciples' feet are placed on the recto and verso of the same leaf.

It will be most convenient to describe the separate subjects of either series in the generally accepted order, and to briefly indicate afterwards the order in which they occur in the book.

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[1] *See* note on A 7, and R. Kautzsch, "Erörterungen," &c. "Studien zur Deutschen Kunstgeschichte," Heft iii, 1894, 79 and footnote.

FIRST SERIES.

(1.) THE ANNUNCIATION.

The Virgin, with a plain nimbus, kneels l. at a desk or lectern, covered with a long cloth fringed at either end, on which a book rests, under a square canopy. Her body is directed three-quarters to l., but she turns her head over her left shoulder to look at Gabriel, and raises both her hands in wonder at his words **ave maria gracia**, which are inscribed in black Gothic letters on a white scroll, which winds upwards to the top of the print, where it touches the inner border. Gabriel kneels with one knee bent, and extends both hands towards Mary. His head is bare. He wears a short mantle or cope, clasped on the breast, over a long robe. His large wings, which are finely designed, reach to the r. upper corner of the print. The floor is chequered in squares of black and white (coloured green). The folds of the Virgin's drapery are simple and natural, and the design is altogether one of the best in the book. There is no shading.

[82 × 63.]

(2.) THE VISITATION.

The Virgin stands l. facing St. Elizabeth, leaning slightly backwards and raising her hands as if in deprecation, while St. Elizabeth addresses her in the traditional manner. The Virgin has a white cloth wound about her head, which passes under her chin and hangs over her r. shoulder. Her nimbus, with a single rim, is coloured vermilion and gold. That of St. Elizabeth is single (the outer rim is added with the pen) and has a plain disk, lightly coloured with cinnabar. She has a veil over her head and shoulders, and a long simple mantle and robe, with rudiments of hatching at the folds. The background is rocky, and sprinkled with a few tufts of grass.

[83 × 63.]

(3.) THE NATIVITY.

The Virgin kneels r., facing three-quarters l., with hands folded before her bosom. Her head is uncovered and surrounded by a nimbus; her long hair falls over her l. shoulder and down her back. She wears a very full mantle over a simple robe. The Child lies on his back on a sheet spread on the open grass. He is naked. His head is surrounded by a nimbus. St. Joseph, without a nimbus, kneels behind the Child's head, and gazes down on him with hands folded. In the background the heads of the ox and ass appear, under the thatched roof of a shed which is open on three sides.

[83 × 63.]

(4.) THE ADORATION OF THE MAGI.

The Virgin sits l., with the naked Child on her knees, in front of the opening of a shed with thatched roof and open sides. Her hair is loose and falls over her r. shoulder. The child Jesus stretches his hands towards the gold offered to him by the kneeling king, whose crown lies on the ground. The second king, wearing a crown round a high round cap with a knob at the top, points with his r. hand to the star, near the roof of the shed, and turns his (bearded) face towards his beardless companion, who wears a crown of simpler shape round a conical cap. The first of this pair carries a vase of myrrh, the second an incense boat. The original shape of the star cannot be seen, as it has been overlaid with gold and drawn round with the pen.

[83 × 63.]

(5.) THE ENTRY INTO JERUSALEM.

Christ, wearing a fringed cope, bare-headed and riding on an ass, with his r. hand raised in the act of blessing, and holding a palm branch in his l. hand, advances from the l., followed by the Apostles, towards the gate of Jerusalem. Before him a Jew is strewing his garment in the way, or, rather, on the grass, for there is no road, and another beyond, sitting in the fork of a tree, holds out a branch towards our Lord as he passes. Among the Apostles the faces only of the two foremost are visible : of the rest, the nimbi alone appear in a confused crowd.

[82 × 62.]

(6.) THE LAST SUPPER.

Christ is seated, with most of the Apostles grouped closely round him, on the further side of a round table. St. John leans over the table with his head on his arms, immediately before him. One Apostle sits apart on a stool l. in front of the table, and Judas, who has no nimbus, sits on a similar stool r. Christ is about to give the sop to Judas, and the devil, in the shape of a thin black reptile, is seen about to enter into him with it.

[82 × 63.]

(7.) CHRIST WASHING THE APOSTLES' FEET.

Christ stands l., stooping forward, with a towel girded round his waist and arranged as an apron in front of him, and washes the r. foot of St. Peter over a basin placed on the chequered floor. The other Apostles are grouped behind St. Peter to r. The whole figure of the foremost is visible, while of the rest only the head or nimbus can be seen.

[82 × 62.]

(8.) THE AGONY IN THE GARDEN.

Christ kneels in the foreground facing r. with hands folded in prayer, and looks up at the chalice, with the host over it, which rests on the flat top of a hillock with abrupt rocky sides. The three sleeping apostles are seen l. at a lower level. The garden, which contains grass, but no flowers, is surrounded by a wattled fence, which is broken down in the foreground. In the distance l. beyond the fence is another hillock with rocky sides, on which two trees are growing. The trees are of exceedingly primitive design, for they consist, above the stem, merely of horizontal lines growing shorter towards the apex, not connected in any way at the ends. Were it not for the colouring, which gives them an outline and shape, they would look very unfinished.

[83 × 63.]

(9.) THE BETRAYAL OF CHRIST.

In the centre Judas is embracing Christ. To r. are two soldiers in armour with spears. Beyond them, and also in the r. lower corner, is seen the wattled fence of the garden. To l. of Christ St. Peter is drawing his sword from its scabbard, while the servant of the high-priest, who is of diminutive stature, stoops over a lantern in the l. lower corner. There are rudiments of hatching in St. Peter's drapery.

[82 × 62.]

(10.) CHRIST BEFORE PILATE.

Christ stands l. with hands crossed before him, wearing a long robe. Two soldiers in armour stand behind him, one of whom holds his l. arm. Pilate sits r. on a throne with a square seat and projecting base, having a canopy with mimic battlements and turrets over his head. He wears a hat with a conical peak bent forward, and a coat reaching below the knee, with a short cape over the shoulders. He raises his r. hand as he speaks to Christ, and holds a sceptre in his l. hand. There is no hatching.

[82 × 63.]

(11.) THE FLAGELLATION.

Christ stands in the centre on the base of the column, with body and head directed to the r. His hands are behind his back. A cord passes round his legs just below the knee. He wears only the loin-cloth. The gaoler to l. holds a scourge with three lashes raised in his l. hand. He wears a short doublet, with a belt of metal round the hips, tight hose and pointed shoes. His fellow to r. holds a rod in both hands, with which he is about to strike our Lord from below. He wears a doublet of a different cut, with ornamental frills at the bottom. The floor is chequered. The back of the print represents a blank wall, which is closed at the top by a round arch, with triangles cut in the spandrels. There is no hatching.

[81 × 62.]

(12.) CHRIST BEING CROWNED WITH THORNS.

Christ sits in the centre on a low throne with a wide base, with hands crossed on his bosom, wearing the purple robe. Two men, dressed in plain doublets and hose, with belts at the waist, stand on either side of him, holding the ends of two crossed rods, with which they are twisting the crown of thorns. The background represents a blank wall, closed at the top by a round arch, with triangles cut in the spandrels. The floor is chequered. There are rudiments of hatching along a fold of the tunic worn by the gaoler on the r.

[82 × 62.]

(13.) CHRIST BEARING THE CROSS.

Christ, wearing the crown of thorns and purple robe, walks towards the r., bending under the weight of the cross, which he carries over his l. shoulder, and looking back over his r. shoulder at Simon of Cyrene, a man of dwarfish stature, who carries the stem of the cross in both hands. The Virgin, with folded hands, and St. John, walk behind our Lord. Before him are two soldiers in armour, who turn back to urge him on, while one, who holds the rope round his waist, is striking him with a short stick. There is no hatching.

[83 × 61 (cut).]

(14.) CHRIST BEING NAILED TO THE CROSS.

The Latin cross lies obliquely on the side of the hill of Calvary, with the head to the r. and the foot in the l. lower corner. Christ's head is bent downwards to the r. His l. hand is not seen, but appears from the position of the arm to be already attached to the cross. Two men with hammers are now driving the nails through the r. hand and the feet. A third man, wearing a hat, kneeling on the ground in r. lower corner, holds the end of a rope which passes round Christ's ankles, to secure them till the nail is driven in. There is no hatching.

[82 × 62.]

(15.) CHRIST ON THE CROSS, BETWEEN THE VIRGIN AND ST. JOHN.

Christ hangs on the cross with head bent to l., wearing a wide loincloth, closely folded, so that the ends do not appear. The cross is of *Tau* form, and is drawn in perspective but not veined. It bears no scroll or tablet. The Virgin stands l. with hands folded; she has a veil over her head, and a mantle and robe of simple and graceful design. One pointed shoe is visible. St. John stands r. bare-headed, with folded hands. His mantle is gathered up in folds under each arm; the tunic hangs straight under it; the feet are bare. There is no indication of grass, but six horizontal lines are drawn along the ground from l. to r. under the horizon line. There is no hatching. The sky in the background is painted a reddish violet.

[83 × 63.]

(16.) THE DESCENT FROM THE CROSS.

St. Joseph of Arimathea, holding a white shroud over his arms, is embracing the body of Christ, whose arms are already loosened from the cross. The Virgin, r., holds the l. arm in both her hands. St. John stands l. with folded hands and looks up at the face of Christ. The cross is of Latin shape, and does not show the holes of the nails. The ground is marked by an horizon line and four parallel lines below it. There is no hatching.

[82 × 62.]

(17.) THE LAMENTATION FOR CHRIST.

The body of Christ lies on the ground, with the head resting against the knees of the Virgin, who is seated, l. St. John kneels in the centre with folded hands, and St. Mary Magdalen to r., holding the vase of ointment in her hands. Both gaze at Christ. Between the Virgin and St. John, St. Joseph of Arimathea is seen, full-face, wearing a turban, without a nimbus. Between St. John and St. Mary Magdalen the head of another person is seen in profile. The cross is of *Tau* shape, and the holes of the two nails are conspicuous on the beam. There is some rudimentary hatching on the Virgin's drapery.

[82 × 64.]

(18.) THE ENTOMBMENT.

The tomb slants downwards across the print from l. to r. Christ's body (quite naked) is already laid in it, with the head to l. and the Virgin, on the farther side of the tomb, standing between St. Mary Magdalen and St. John, is settling the body into position. St. Joseph of Arimathea stands at the foot of the tomb, and another person, in a peaked hat, at the head. Some tufts of grass grow in the l. lower corner. There is no shading.

[82 × 63.]

(19.) CHRIST APPEARING TO ST. MARY MAGDALEN.

Christ stands r., bending forward with his r. hand raised in benediction, and his l. hand resting on the handle of a spade. His head is bare. He wears a loose mantle, open in front but clasped at the throat. There is no tunic under it. St. Mary Magdalen, with head uncovered and long hair, wearing robe and mantle, kneels l. with both hands stretched out to Christ. The vase of ointment is on the ground at her side. Behind her we see the wattled fence of the garden. One tuft of grass is seen. There is no hatching.

[82 × 63.]

(20.) THE ASCENSION.

The Apostles kneel in two groups, l. and r. The group to l. is headed by the Virgin, that to r. by St. Peter. They are watching Christ as he ascends to heaven. His feet, resting on clouds, and the lower part of his robe are still visible, and his footprints are seen on the flat hexagonal summit of the hill. All the figures are fully draped, but no hatching occurs.

[83 × 63.]

(21.) THE DESCENT OF THE HOLY GHOST.

The Apostles kneel, as in the preceding subject, in two groups, l. and r., headed by the Virgin and St. Peter respectively. Over them in the centre hovers the Holy Dove, shedding fiery rays towards their heads. There is rudimentary hatching along the folds of the drapery.

[82 × 62.]

(22.) THE LAST JUDGMENT.

Christ sits in the centre, on a rainbow, with a second rainbow which touches the earth, under his feet. He wears a mantle, clasped at the throat, and draped over his knees; his body under it is naked. Both his hands are raised, and he makes with the r. hand the sign of blessing, with the l. that of reprobation. The Virgin kneels l. and St. John Baptist r., in intercession for the soul which is rising from an open grave in the earth beneath Christ's feet. The Baptist wears a skin to which the head and feet of the animal are still attached, so that they rest on the ground before him as he kneels. There are five tufts of grass. No hatching is used.

[82 × 62.]

SECOND SERIES.

(23.) THE CONSTERNATION OF THE SOLDIERS.

Christ, l., followed by one of the Apostles (St. James?), is walking in the garden of Gethsemane. He raises his l. hand as he speaks to the three soldiers who have come to arrest him, but have fallen backwards in terror to the ground (Joh. xviii, 6). One of them carries a shield, on the outer side of which is a large face in profile, like the man on the moon, often seen in early engravings. Another has a lance with a pennon. Behind the soldiers, on the slope of the hill, is a tree. There is no hatching.

[68 × 57.]

(24.) THE VIRGIN WRAPPING THE LOIN-CLOTH ROUND CHRIST.

Christ stands in the centre, bending forward, but looking back over his r. shoulder at his Mother, who is wrapping the cloth round his loins, while one of the three soldiers to r. is stripping the sleeves of the purple robe off his arms. St. John is seen l. behind the Virgin. The ground is quite plain. There is no hatching.

[70 × 59 (cut).]

(25.) THE VIRGIN.

The Virgin, with a double nimbus, stands on the ground, facing to the front, wearing a veil, mantle and robe, and pointed shoes. She carries three objects in her hands, the form of which is so obscured by the thick body-colour (yellow) which has been applied to them, that they cannot be recognised. Their shape is like a long oval leaf. The ground is marked by an horizon and four other lines; there is no grass. The background is plain, but has been painted a reddish violet (like the sky in no. 15) sprinkled with large white stars. The mantle is blue, the robe crimson.

[67 × 55.]

(26.) THE VIRGIN AND CHILD IN GLORY, WITH ANGELS.

The Virgin, crowned, in robe and mantle, holding the Child on her r. arm, stands on the inverted crescent of the moon, with a human face. She is surrounded by a halo of rays. The ground is marked by a single uneven line. On a level with the Virgin's head are two half-length figures of angels, emerging from clouds, playing a lute (l.) and an organ (r.). There is no hatching.

[71 × 60.]

(27.) ST. AGNES.

St. Agnes sits on a rock, with her face in profile to l., holding a lamb in her arms. Her hair hangs down her back, she wears a full mantle (with hatchings), over a robe. The background is hilly, and on either side are three trees, drawn in the same primitive way as was described above (no. 8), but more slender, and less pyramidal in shape, ending in a point at the top.

[69 × 53.]

(28.) THE MARRIAGE OF ST. CATHERINE.

The Virgin sits r. on a bench, holding the naked infant Christ, who stands on her knee and reaches out his r. hand to place the ring on the forefinger of St. Catherine's right hand. The saint, in crown and mantle, kneels l. holding the sword, point downwards, in her l. hand. The broken wheel lies on the ground behind her. The ground rises to l., and on the top is a church with a tower. There is no hatching.

[71 × 60.]

(29.) St. John the Baptist.

The Baptist, dressed in a skin or fleece with a girdle, stands in the wilderness and points with his l. hand to the lamb, with cross and banner, which lies on a book which he holds in his r. hand. The hand itself is covered with a cloth which hangs down below the book. To r. of the Baptist is a tall tree, which bends down towards the l., and lower down a bird is perched on a low rock. The colouring here is more opaque and coarsely applied than in any other of the cuts, and has greatly obscured the original design.

[70 × 60.]

(30.) St. John the Evangelist.

St. John stands on the ground, marked by a curved line, bareheaded and wearing a mantle and tunic. He holds the chalice and serpent in his r. hand and a palm (?) in his l. hand. Here again the colouring is opaque and bad.

[74 × 55.]

(31.) St. Peter and St. Paul.

St. Peter stands l. facing three-quarters r., wearing a mantle over a tunic which is buttoned at the throat. He points with his r. hand to a large key, which he holds in his l. hand. St. Paul stands r. by his side facing three-quarters l. He is similarly attired, and holds a book in his r. hand and a sword in his l. The sword rests, point upwards, against his l. shoulder and reaches to the l. upper corner of the print. The ground is marked by a single line. The drawing of these figures is very primitive, and there is no hatching.

[74 × 63.]

(32.) St. Ursula.

St. Ursula, wearing a crown with a nimbus round it, and a simple robe, stands in the stern of a boat, holding before her in both hands a large arrow, with the point upwards. The boat, of plain and solid construction, with a high prow and stern, is sailing down a river from r. to l. The mast is a living tree, with leafy branches and seven flowers. One of the branches, apparently broken off, though still fresh and green, lies horizontally across the others, and serves as yard to the sail, which is blown out by the wind to the further side of the boat. In the bow is a bowsprit, from which a rope is carried across to the mast, half-way up the sail. On the near bank of the stream l. is Christ, represented as a naked boy. He kneels with his r. knee on the grass, but his l. leg is stretched out before him. With both hands he pulls at a rope, which is attached to the mast of the ship, evidently with the intention of pulling the boat in to land. On the farther side of the river is a hilly landscape. The water is indicated by wavy lines, and a few straight lines, representing tufts of grass, are in the r. lower corner. There is no hatching.

[67 × 57.]

This little cut is interesting from the point of view of iconography, as a variation of the more familiar "Sant Ursula Schifflein," in which the mast is a tree with Christ crucified upon it, while St. Ursula is generally accompanied by some of her Virgins. The present subject, the child Christ drawing the boat to land, seems to be nowhere described.

This second series, nos. 23–32, is throughout uniform in style with the first, though the dimensions are smaller. The two cuts which remain to be described agree with neither in dimensions, but the first, at any rate, resembles them in style, though it may be earlier, while the second has marked differences, and is probably a little later.

(33.) THE CORONATION OF THE VIRGIN.

God the Father (r.) and the Son (l.) are seated on a low wide throne, without a back. The Holy Dove descends between them on the head of the Virgin, who kneels on the step of the throne, facing the front, but with eyes turned towards Christ, and hands crossed on her breast. The first two Persons of the Trinity are placing the crown on her head, each with one hand, while the other hand is raised in blessing. The feet of Christ are pierced, and a rent in his robe shows the wound in his side, but his hands are not pierced. The drapery falls in simple, rounded lines, and there is no hatching. The border is double.

[93 × 72 (cut).]

(34.) ST. JEROME.

St. Jerome, in robe and mantle, wearing the cardinal's hat, sits facing the front, but bending a little to r., on a carved bench with a low back, and a Gothic pinnacle with crockets and finial at the l. side. On the r. side is an open book. The saint is drawing out a thorn from the r. foot of the lion, which stands with its l. foot on the saint's knee, while the r. hind foot rests on the step. The hatching in the drapery is of a rather more developed character than is found elsewhere in these cuts. The border is single.

[107 × 68.]

The order in which the cuts occur in the book is as follows: 1, 2, 28, 27, 3, 4, 26, 33, 23, 10, 11, 12, 13, 24, 14, 15, 5, 6, 16, 7, 17, 18, 8, 9, 19, 21, 20, 22, (the drawing of St. Dominic), 31, 34, 30, 29, 25, 32. They are arranged in pairs, printed on the recto and verso of the same leaf.

WOODCUTS BY MAIR OF LANDSHUT.

A 143–145.

Nicolaus Alexander Mair, painter, architect and engraver, of Landshut, in Lower Bavaria, is mentioned in documents as early as 1491; he died in 1520. Several of his prints are dated 1499. They are rude and provincial in style, but interesting in subject, and also as marking a stage in the evolution of colour printing. In his time the old fashion of colouring prints by hand in bright colours was well-nigh obsolete in the case of line-engravings, but still remained very general in the case of woodcuts, till Dürer reformed the art. Mair introduced a new method of colouring, which he considered a suitable finish even to his line-engravings. Abandoning the use of bright local colours, he spread a uniform tint, usually green or brown, over the whole impression, and sometimes heightened it with white in addition. In this way he imitated the effect of a pen and ink drawing, heightened with white, on a green or brown prepared ground, a style of drawing common in Germany at the close of the

XV and during a great part of the XVI century. The final development of this imitation of coloured drawings, in which Mair had no part, was the invention of chiaroscuro woodcuts, in which the effect of the coloured ground was produced by a separate tone-block with white spaces cut out to give the lights.

The name of Mair of Landshut as a wood-engraver does not occur in any history of the art later than v. Murr's history of art at Nuremberg, Section "Formschneiderkunst," (*Journal zur Kunstgeschichte*, 1776, ii, 148). "Mair, ein anderer Formschneider, verfertigte auch noch im XV Jahrhunderte dergleichen helldunkle Blätter," *i.e.* chiaroscuros like Wechtlin's. Among his many blunders, v. Murr stumbled here upon, at least, a half-truth. The three woodcuts in this collection were unknown to Bartsch and Passavant, and are of extreme rarity; two, indeed, are unique, while of the third only one other impression is known.[1] They were described in the Durazzo catalogue (second part, 1873, lots 15–17) as "Metallschnitte," and Willshire ("Descriptive Catalogue," vol. ii, 1883, pp. 374, 378, 381) regards them as impressions from "soft metal plates engraved in relief, after the manner of wood-engraving." His opinion is not disputed by Mr. Lionel Cust ("Index of Artists," vol. i, 1893, p. 260). The so-called "metal cuts," however, as we have already seen, can be resolved in almost every case into either line-engravings or woodcuts pure and simple, and when there is nothing in a print which cannot be explained as the product of a wood-block, it is needless to suppose that the artist resorted to the technique of relief-cutting on metal, which was very unusual except in the case of the dotted prints and their more artistic successors, the illustrations to the French *livres d'heures*, and of some decorative pieces of unusual delicacy like the title-borders engraved by the Master I.F. of Basle about 1520. In this case it appears to me that all three prints are easily explained as woodcuts, and that their peculiarities lie not so much in the cutting as in the design. In two of the prints the use of large spaces of black is remarkable, and in all three, but especially in the first, cross-hatching is used to an extent hardly to be matched in the XV century (compare, however, the Man of Sorrows, after Israhel van Meckenem, Schr. 989). In the second cut, which may be the earliest of the three, the artist has not taken the trouble to draw this cross-hatching correctly, and the tangle of irregular meshes which results has a very unpleasant effect. The three compositions are fully described by Willshire.

143. CHRIST AMONG THE DOCTORS IN THE TEMPLE.

W. 6.

Signed Mair, and dated 1499 (in reverse).

[276 × 172.] Fine early impression, paper stained light green.

Purchased at the Durazzo sale, 1873. One other impression is known, in the Bibliothèque Nationale, Paris. It is on blueish green paper, heightened with white. *See* Füssli, "Kunstler-Lexicon," i, p. 388 (where it is described as a chiaroscuro woodcut), and Renouvier, "Des types et des Manières" (XV^{e} siècle), p. 84. It was overlooked by Passavant. Zani, "Enciclopedia" ii, vol. 6, p. 110, mentions this impression, then in the Durazzo collection at Genoa.

144. THE SCOURGING OF CHRIST.

W. 7.

Signed Mair, but not dated.

[271 × 188.] Fine early impression. Paper stained light green.

Purchased at the Durazzo sale, 1873. No other impression is known.

145. ST. BARBARA.

W. 9.

Signed Mair, and dated 1499.

[221 × 139.] Good impression, not coloured.

Purchased at the Durazzo sale, 1873. No other impression is known.

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[1] A 143 and 145 may perhaps be the "zwey andere alte Holzschnitte mit 1499 bezeichnet," which are classed with a woodcut of Christ with the instruments of the Passion, by Ulrich Gamperlein (*i.e.* Urs. Graf), as lot 36 of Bolzmann's Sale-catalogue, Regensburg, 1786 (note communicated by Prof. Max Lehrs).

WOODCUT COPIES FROM LINE-ENGRAVINGS OF THE XV CENTURY.

After Martin Schongauer.

A 146.

THE TWELVE APOSTLES.

Copies of B. vi, 136, 34–45.

Anonymous copies, in the direction of the originals, printed as a "Bilderbogen," on one sheet, from twelve separate blocks, in three rows of four each, with the name of the Apostle and the corresponding clause in the creed, printed from movable type, at the foot of each compartment. The copies are fairly accurate, but poor in execution. They would seem by the style and the character of the type to have been produced in Alsace after 1500. Schongauer's signature is not reproduced.

The Apostles have been placed partly in the wrong order, so that the name does not always correspond with the Apostle under whom it is placed. The order of the Apostles, as shown by their attributes, is as follows: Peter, Andrew, James, John, James the Less (= B. 40, here called Thomas), Judas Thaddeus (= B. 42, here called James the Less), Philip, Bartholomew, Thomas (= B. 44, here called Matthew), Simon, Matthew (= B. 41, here called Judas Thaddeus), Paul. The last Apostle is rightly named, but the name of St. Matthias is also introduced as the author of the last words of the creed, "Vitam eternam. Amen."

A narrow band of conventional ornament runs along the bottom of the sheet. Each cut has a single border line. A title at the head of the sheet has probably been lost.

[346 × 248; each Apostle, 89 × 55.] Fair impressions, on grey paper without watermark.

Purchased from Messrs. Smith, 1845.

After Israhel van Meckenem.

A 147.

THE MAN OF SORROWS WITH TWO ANGELS.

By h. c. z. a. B. vii, 405, 1. Schr. 989. Copy of B. vi, 253, 138.

Christ sits on the side of the tomb, the lid of which is placed across it at right angles to the sides. His feet are in the tomb, but the wounds in his hands and side are seen, and the veins on his arms are strongly marked in white lines. Christ is supported by two angels. The background is the apse of a Gothic church with three windows. At the foot of the print, in black Gothic letters on a white strip, are the words:

h. c. Angeli . pacis . Amare . flebant . z. a.

[267 × 180.] Late impression from the cracked and worm-eaten block, on old paper; watermark, a dog. No early impressions are known.

In the inventory of 1837.

The initials 𝔥. 𝔠. 𝔷. 𝔞. have generally been interpreted as a monogram, and Nagler, Mon. iii, 803, has gone so far as to suggest the reading Hans Cronn zu Augsburg. His only argument in favour of this suggestion rests on the fact that Hans Cronn was a goldsmith and worker in metal, and may have engraved a plate in the criblé style. But as this print, though it does resemble the dotted prints in some respects (the use of white lines and of short white strokes cut with the knife on the dark shadows), is certainly printed from a wood-block, the argument falls to the ground. The date is early, at any rate before 1500, for what looks at first sight like rather complicated cross-hatching in the shadows is really white-line work on a black surface, more often met with in metal-cuts, and not the crossing of black lines on a white surface.

A 148.

ST. CLARA.

Copy in reverse of B. vi, 246, 126.

St. Clara walks to l., carrying a monstrance in both hands, in a paved courtyard with a low wall. The country is seen through a gate, while a church appears r. over the wall. The saint wears the monastic habit, with the hood over her head, and has sandals on her feet. The pavement is black, but the outlines of the stones are marked by broad white lines. There is no indication of sky.

[92 × 64.] Good impression, with margin. Evidently a page from a book, though there is no text on either side. The recto shows traces of the ink rubbed off the text on the opposite page. The whole style of the woodcut is Flemish. Watermark (fragment), a shield, on which are a bull's head and two rosettes, a cross over the shield.

Presented by Sir A. W. Franks, K.C.B., 1895.

DIVISION B.—DOTTED PRINTS.

INTRODUCTION.

THE so-called "dotted prints" form a group apart among the productions of the engraver's art in the XV century. First produced, as is now generally thought, about the middle of that century, they went out of fashion towards its close, and nothing quite like them has been produced at any later period.[1]

The appearance of the dotted prints. Names by which they have been known.

Their most obvious characteristic is the decoration of considerable portions of the surface with round, white dots on a black ground. From this is derived the French name by which this style of engraving is most generally known, "la manière criblée" (from "crible," a sieve; the old form of a sieve being simply a sheet of tin perforated with round holes). "The German name 'Schrotblätter,' 'geschrotene Arbeit,' from 'schroten' (to grind corn coarsely, to cut or saw rudely), expresses another peculiarity of these prints, the rude way, namely, in which the ground in many of them seems to have been gnawed out rather than cut."

The most correct description:—white-line engravings for relief-printing.

The late Mr. S. R. Koehler, curator of the Museum of Fine Arts, Boston, U.S.A., from whom the last words are quoted, has cleared away a mass of error which had disfigured the accounts given by earlier writers of the technique of this process. He has shown conclusively[2] that the use of the white line is the essential element in the process, and that the dots are an accidental and by no means invariable addition. These prints should be described as white-line engravings for relief-printing, and occupy an intermediate position between line-engravings and woodcuts, the two normal and, as I may say, legitimate methods of multiplying a black-and-white design, as understood in the XV century. As compared with either of these, the dotted prints appear bizarre and eccentric in their way of dealing with black and white. This is because they combine the engraving process of the former—with modifications—with the printing process of the latter style,[1] and the result is, of course, very different from that attained when the process of engraving and the process of printing are strictly appropriate one to the other, and yield together the best result which the traditions of the art can produce. Both the copper-plate engraved with the burin and the wood-block cut with the knife, though prepared and printed on directly opposite principles, produce in the end the same result: a design in black lines with white spaces between them, which corresponds to a drawing in black ink on white paper. (There are exceptions to this rule, partial or complete, in the case of woodcuts, but they are so rare and unimportant that they may, for the present, be disregarded.) Now a "dotted print" presents, on the contrary, a design in white with black spaces, broken up into tints intermediate between black and white, which is not analogous to any customary style of drawing. How is this effect produced? It is not due to a mistake in printing, causing a negative impression to be taken, for then the decorative effect would be obviously wrong, and not, as it is now, the result of deliberate though, as we may think, eccentric calculation. The true explanation of it is as follows. The engraver took a metal plate (not copper, but some softer metal, probably an alloy resembling pewter, which could easily receive an impression from a punch or stamp), and proceeded to work upon it with a variety of tools—burin, knife, punches of several sizes, and stamps designed to impress a variety of small ornamental patterns—always bearing in mind the method of printing which was to be adopted, viz., relief-printing, in which the surface prints black and the ground, or portion sunk below the surface, does not print at all, but leaves the paper white. The plate, if printed from before the work began, would produce a black rectangle, just as a wood-block would do, before it was cut. In working upon it, the engraver would proceed on a different principle, and use more complicated methods than the woodcutter. All that the latter had to do was to leave the design standing on thin ridges of the original surface, and cut away all the unnecessary wood between them, in order to leave white spaces. The other craftsman had to pay much more attention to his white spaces, for it is these that tell in the end and produce the actual design by standing out upon a black ground. Usually, as it seems, he would begin by outlining delicately with the

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[1] A recent writer has found a modern analogue to them in the illustrations, representing stars and nebulæ in white upon a black ground, which are used in astronomical works.

[2] "White-line engraving for relief-printing in the fifteenth and sixteenth centuries." From the Report of the National Museum for 1890, pages 385–394. Washington, 1892.

What the process was.

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[1] M. Hymans ("Documents Iconographiques et Typographiques de la Bibliothèque Royale de Belgique," 1877, pp. 14, 17 and 18) says that they were produced by a combination of both methods of engraving, while Dr. Willshire ("Introduction to the Study of Ancient Prints," 1877, vol. ii, pp. 58, 65 and 66) went a step further and supposed a combination of both methods of printing, which is a refinement inconceivable at that period, if not impossible altogether.

burin some of the main features of the composition, such as the important folds of the drapery, the edges of buildings and the like (*see* Schreiber 2430, note). There is, too, almost invariably a white line drawn all round the print just within its outer limits, by way of border. Otherwise, consecutive white lines of any length scarcely occur. The next process would be to cut or "gnaw" away with the knife all those portions of the surface which were to appear as unbroken white. Where it was necessary to modify this white surface and draw upon the high lights, as, for instance, in drawing clouds upon a clear sky, black lines would be left standing upon the white, just as in a woodcut, only the engraver took much less trouble to make them neat, for he was bent on designing in white, and black lines only came in by the way, when they could not be avoided. The presence of irregular and untidy looking spots and strokes of black is also accounted for by the difficulty of clearing out the background of a metal plate in a neat and finished way. Next he proceeded to break up his remaining black surfaces, and it was here that his peculiar craft was exercised in all its variety. He had to imitate all kinds of textures—water, earth, stone, grass, trees, drapery and flesh. He did this by using a number of tools, as each seemed most suitable, not following any fixed rule. Much was done with the knife. The larger spaces of black were broken up with punches producing the familiar round dots, either of one size or of graduated sizes, sometimes artfully grouped to produce the effect of colour and modelling. Wherever more definite ornament was permissible, a stamp could be used, which punched out a ring or a star, a square, a diamond or a fleur-de-lys. This was done chiefly on the drapery or on small spaces which required special decoration, such as the nimbus of a saint or the capital of a pillar. Flowers were often produced by a combination of rings with dots grouped symmetrically round them, or else, in the case of the conventional flowers of a curtain often used as a background, by the fourfold use round a central dot or ring of a peculiar stamp with curved back and three deep indentations in the face, which represents a petal. Last of all he lightened still further those surfaces, chiefly of drapery, which were to be nearer white than black, by covering them with an elaborate and delicate net-work of white lines, engraved with the burin, crossing each other at various angles, and going right across the ornaments previously produced by the stamps described above, so as to obliterate them almost entirely in many cases. Something like this crossing of white lines may occasionally be observed in early woodcuts, but a careful examination shows that the apparent white lines were only produced by pieces being cut out from the (black) lines which originally stood up in relief, and that they have not the regularity and sharpness of these fine white lines engraved with the burin. Such work could not be produced on a wood-block at a time when wood-engraving on the end of the wood was unknown, and the design was always cut with a knife on the plank. On the other hand, the white-line work engraved with the burin on the "dotted prints" is identical in principle, however different it may appear in the result, with modern wood-engraving, carried out with the burin across the grain in white lines and dots, as practised for a century past.[1] M. Hymans, and Mr. Koehler after him, have reproduced an interesting specimen of a white-line engraving which avoids the use of dots, the plate of which is preserved at Malines (Schr. 2441. Another plate of analogous workmanship, Schr. 2219, is in the same collection). Several good examples of such prints are described in the present catalogue: the Man of Sorrows with angels, B 10, Schr. 2462; the Man of Sorrows with a monk, B 11, Schr. 2464; the Mystery of the Incarnation, B 12, Schr. 2481; St. Catherine and St. Barbara, B 18, Schr. 2585.

Method of printing.

For the purpose of printing, the metal plates appear often to have been fastened by nails at the corners to a wood-block, to obviate the danger of their being bent or broken in the press. The round or irregular holes thus produced leave their traces in the impression. A late impression may sometimes be detected by the fact that a corner of the plate has been broken off. The flaws peculiar to wood-blocks —worm-holes, cracks and pieces chipped out of the lines which stand in relief—are not found in these prints.[2]

In design the "dotted prints" are primitive and faulty. This is not, however, as was formerly supposed, an indication of very early

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[1] See the illustrations given by Mr. Koehler (*op. cit.*).

[2] Dr. Singer, in his catalogue of the Lanna Collection at Prague, i, 6, in describing an impression of Schr. 2703, argues that in this case the print must be from a wood-block, because it is "ausgesprungen" (cracked or chipped). Our facsimile, however, of the other impression of the same plate in the Rothschild collection at Paris, shows that the latter was certainly printed from a metal plate, for the perforations along the edge, by which it was fixed to a wood-block, are distinctly seen, while the edges of the plate are curved and flattened out as a soft metal plate would be after much pressure. The only undoubted case, as far as I know, of the *manière criblée*, or something very like it, being carried out on wood, is the Last Judgment, Schr. 599, of which the wood-block is preserved in the Derschau collection at Berlin. No old impressions are known, and the early date of the block is not, perhaps, above suspicion. It is, in any case, most likely a copy on wood from an original which had been engraved on metal. There is an interesting case in our own collection, A 14, of an extant dotted print being copied on wood, with a rude attempt to reproduce the original technique in another material to which it is not suitable. Wood, of course, would not admit of the use of any of the stamps or punches employed in the *manière criblée*. The days when all these prints were described as woodcuts (as by Dibdin, Ottley, Chatto and Duchesne and the old sale-catalogues) are long past. The consensus of modern authorities (Passavant, Renouvier, Weigel, L. and H. Delaborde, Duplessis, Dutuit, Willshire, Hymans, Lippmann, Koehler, Schreiber) is in favour of metal.

The design points to the goldsmith's shop as the home of the art.

date. The true explanation is, rather, that they were the work of the goldsmith, not of the painter-engraver, and that, as the result of a new and somewhat ill-judged experiment in technique, they stood far below the contemporary work of such accomplished engravers as the Master E. S. and Martin Schongauer, who had the traditions of many years behind them. The fondness for elaborate ornament, restricted to a limited range of patterns, the ignorance of perspective and anatomy, the comparative excellence of technical execution in certain small points, with little regard to proportion and general effect—all these points are suggestive of the goldsmith's shop as the cradle of this branch of art. It was thus a later offshoot of the same stock as gave rise to line-engraving, and it stood in much the same relation to the mediæval "opus interrasile," or "opus punctile"[1] as line-engraving to niello—each being a modification, for the sake of yielding impressions on paper, of an art which originally regarded the engraved plate as an end in itself. There can seldom be any doubt in the case of prints in the *manière criblée*, strictly speaking, that the plates were engraved in order to yield impressions, for it is very seldom that in the impressions we find inscriptions reversed or the action of the right and left hands confused. The Apostles in pairs, Schr. 2745–7, at Dresden and Vienna, are instances in which the inscriptions are reversed, but there is no doubt, from the correctness of the action, that this was a mere oversight on the part of the engraver. In one of the British Museum prints, Schr. 2481, this oversight only extends to one among numerous inscriptions, which are otherwise rightly engraved. St. Barbara, Schr. 2556, on which the name is engraved in reverse, was actually used as an illustration in a book.

Peculiarities of design in the dotted prints.

Among the peculiarities of drawing which are characteristic of this style, if not exclusively confined to it, I may mention the fringe of crimped riband which serves as a convention for clouds (this is found also in woodcuts); the chequered floors, in which each square is composed of several compartments of black and white; the curtain with a diaper pattern of conventional roses, which forms a frequent background to the figures—hardly less frequent is a delicate climbing spray of foliage with occasional flowers upon a black ground; the conventional flowers and leaves which spring from the grass in the foreground—the commonest form of flower is simply a group of three dots; and, lastly, the very large size of the nails in representations of the Crucifixion, or any subject in which the instruments of the

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[1] See the mediæval account by Theophilus of these processes of decorating metal plates, quoted by Willshire. Catalogue, i, 51, 52.

Passion are introduced. The prints are often enclosed by a *passe-partout,* of which there are several types, the most frequent being a band of the frilled, conventional clouds on a black ground sprinkled with stars, interrupted at the corners by medallions with the four Evangelists, to whom in large prints, where space permits, the four Doctors of the Church are sometimes added, in the middle of each side. Another common design, with many variations, is a wreath of large leaves twisted round a rod, interrupted at the corners by a large flower.

Signatures of the engravers.

Nothing is known as to the personality of any of the engravers in this style, though we have advanced beyond the stage of attributing all their productions to a single artist, the notorious, and all but mythical "Bernard Milnet."[1] This name and that of "Bartholmeus"

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[1] The name "bernhardinus milnit (et?)" occurs on a kind of label attached to the *passe-partout* of riband-like clouds, with the symbols of the four Evangelists at the corners, which surrounds a print of the Virgin and Child, half-length, standing, discovered at Frankfort in 1818, by Mr. N. Hill of Manchester. This print belonged some years ago to Mr. G. H. Rowbotham, of Manchester, and was photographed while in his possession, but it was lost in 1896. (Information kindly supplied by Mr. Gordon Duff, librarian of the John Rylands Library, Manchester, April 28th, 1900, and since confirmed by Mr. Rowbotham.) Schreiber was mistaken in asserting that this impression was at Althorp. (Schr. 2482. Reproduction, Ottley, "Invention of Printing," p. 197. Another impression without the *passe-partout* from the Weigel collection, passed from the hands of Mr. L. Rosenthal of Munich into private ownership.) Duchesne, who first published a transcript of the supposed signature, jumped to the hasty conclusion ("Essai sur les Nielles," 1826, p. 10) that the print of S. Bernardino of Siena at Paris with the supposed date 1454 (in reality 1474), was also by Bernardinus (or, as he calls him, Bernard) Milnet, for no better reason than that there are dots in both, and that Bernardino (whom he confuses with Bernard) was the engraver's patron-saint. He ascribed to him, further, two prints of St. Catherine and St. George (Schr. 2569 and 2633) at Paris, and others at Berlin (Schr. 2282, 2671 (?), 2743) ("Voyage d'un Iconophile," 1834, p. 223). From this it was a short step to the description of the dotted style in general as "manière de Bernard Milnet." As a matter of fact, this engraving of the Virgin is far from being typical of the style in general. The dots and strokes are large and coarse, and the white lines leaving small black squares appear to have been produced by the knife rather than by the burin. Duchesne, not content with the reckless attribution of other dotted prints to the same engraver, concluded that this engraver was a Frenchman, because his name ended in "et," and St. Bernard (*sic*) was a French saint ("Essai," p. 11). The "h" in "bernhardinus" points rather to a German origin, while the features of the Virgin and the style of the drapery suggests a rather late date (about 1480, Schr.) and the Lower Rhine as the locality. No reading of the inscription more plausible than "bernhardinus milnet" has been suggested. It should be observed that even if this be the name of an engraver (to which, it is true, the name "bartholmeus" on Schr. 2218 affords a parallel), we are not strictly justified in attributing to him anything more than the *passe-partout*, which surrounds the print itself but may have been produced apart from it. In the *passe-partout* no dots occur.

It is important to observe that the supposed impression of this print at Paris [E. a. 3. Réserve], which all the writers who have discussed the subject, from Duchesne to Schreiber, have described as an original, is merely one of the twenty-five impressions of the facsimile made at Antwerp in 1820 for Mr. Hill, from the original which is now lost. For the proof of this I am indebted to M. Henri Bouchot of the Bibliothèque Nationale, Paris, from whose letters, dated 16 Nov. and 18 Nov. 1898 I quote the following passages: "L'estampe représentant la Vierge nous a été envoyée par M. Hill le 26 septembre 1820 par la poste d'Anvers. M. Hill écrivait à Van Praet, conservateur de la Bibliothèque Royale: 'L'artiste venant de me rendre le fac-simile de l'estampe de Bernard Milnet dont il n'a encore tiré que cinq épreuves, je m'empresse de vous en envoyer une par la poste, au risque même de la détériorer. Je désire beaucoup qu'il remplisse vos vues; dans tous les cas je vous sera très reconnaissant de me donner votre opinion bien détaillée sur cet objet.' (Le reste de la lettre a trait

on our own print, Schr. 2218, are the only signatures in full to be found on "dotted prints." To these must be added nos. vi, xii, xlix, lxviii, cxxii, cxxv, cxxvii, cxxxiii, cxxxiv and cl, of the table of monograms and marks in Schreiber's Manuel, tome iii. Of these, nos. vi, cxxxiii and cxxxiv are represented in the British Museum. Further than this, Schreiber's review of all known and accessible examples of this style of engraving has enabled him, not only to recognise long connected suites (*see* under nos. 2171, 2172, etc.), but to ascribe certain groups of single prints, connected by some peculiarity of design or technique, to one anonymous engraver. For the author of one of these groups (no. 2304 and eleven others) he proposes the name of "le maître au fond maillé"; for another engraver who produced the prints described under no. 2623, he suggests "le maître au fond noir," and so on. Further criticism may perhaps in time succeed in constructing a certain number of individualities by the traces of a distinct style, but their names can never be known.

Some engravers recognisable by peculiarities of style.

Copies from line-engravings.

Many of the "dotted prints" are copied from line engravings. For instances in this collection *see* Schr. 2315, 2319 (reproduction), 2376, 2435 (reproduction). For instances of woodcuts which are copied from "dotted prints" *see* Schr. 405, 878 (reproduction), 1537.

Date of the dotted prints.

As to date, the evidence tends to show that this style of engraving was confined practically to the second half of the XV century. The only specimen actually dated is the S. Bernardino at Paris, Schr. 2567, with the date 1474 (not 1454). Such external evidence as is derived from the *provenance* of particular examples, which have been found attached to the bindings of books, is not worth much. A print may be pasted or stitched into a book any number of years after it is bound, and there may have been a further interval between the

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à autre chose. Toutefois on voit qu'il offre une épreuve à Duchesne aîné et à de Bure.) Il ajoute en post-scriptum: 'Le nom de Bernhardinus Milnet en bas du fac-simile pourrait être mieux copié, mais j'espère cependant que vous le trouverez assez lizible (*sic*).' Cette lettre est conservée avec l'estampe dans le vol. E. a. 3 Réserve."

In his second letter, after observing that some persons still regard the Paris print as an original, M. Bouchot continues: "Il suffit, pour se convaincre du contraire, de remarquer: 1. Le papier, qui est sûrement fabriqué au xix^{e} siècle, tout au plus à la fin du xviii^{e}. 2. Les coloris. Les coloris jaunes de ces pièces sont dans les originaux ordinaires en gomme-gutte transparente. Les bleus sont verdâtres et non comme dans notre épreuve en cobalt moderne. Nos jaunes sont d'ocre. 3. L'or. Dans notre épreuve l'or du nimbe est une poudre appliquée sur un fixatif. Les vieux *doraient en feuilles* et *passaient au brunissoir.* Mais si vous voulez la preuve matérielle incontestable et formelle que notre épreuve est bien la copie envoyée en 1820 par M. Hill, la voici: *Elle est exactement pliée en 4 comme la lettre dans laquelle elle a été envoyée* ('au risque même de la détériorer')."

The facsimile published by Ottley differs from that made for Hill, and was probably made in England direct from the original, but Ottley unfortunately omitted to give any particulars about it. It does not appear that the original has been studied by any competent critic.

printing, by which the book is dated, and the binding. On the other hand, it is possible, though not so likely, that the print so inserted may be older than the book (for an undoubted instance of this, in the case of a woodcut, *see* Schr. 265). Much more important is the internal evidence afforded by the drawing of the human figure and features, by the folds of the drapery, and by the details of costume and ornament. This evidence, in the great majority of cases, points to the years 1470–1500 as the period of the chief production of these prints.

Development to be traced in the technique.

Stages in the development of the technique can be traced with some degree of certainty, though it is impossible to fix, even approximately, the date of the transition from one stage to another, and there are many specimens which will not fall conveniently into any of the groups so formed. The stages are marked in part by the number of tools used in the work. The earliest specimens are those in which the whole surface, even to the faces and hands of the persons, is covered thickly with dots, varying in size but all small, and made, for the most part, not with a punch but with the graver or some pointed instrument, the largest dots only being regular in shape and uniform in size. The background was entirely cut away, leaving no border to the print, so that the figure stands out detached in strong relief from the white paper. The best instances of this are the St. Catherine at Paris, Schr. 2569 (reproduction, Schr. tom. vi, pl. xxviii), and the St. Christopher at Munich and Paris, Schr. 2590 (reproduction, Schmidt, pl. 32). A slight advance was made when the dots were removed from the faces, as in the St. George at Paris, Schr. 2633 (reproduction in H. Delaborde, "Engraving," translated by R. A. M. Stevenson, 1886, p. 45), and the St. Christopher at Oxford, Schr. 2593 (*see* reproduction —here dots are still used on the legs), or only sparingly used in the modelling of some of the features, as in the "Mazarin Crucifixion" in the British Museum, Schr. 2333. The latter already has a border, though the whole background within it has been cut away. The probable date of this group is about 1450–60. In the last-mentioned print and in the St. George at St. Gallen, Schr. 2635, portions of the surface, especially the flanks of the horses, are remarkable for the elaborate and careful grouping of dots of various sizes for the sake of colour and modelling. Another good instance of this is the St. Jerome, Schr. 2675, formerly in the Weigel collection (*see* reproduction, W. u. Z. ii, 228), and now in that of Baron Edmond de Rothschild. It is curious that this peculiarity, which one might well take for a late refinement, is confined to the earliest prints, in which the technique otherwise is simple. It was abandoned in favour of dots of uniform size regularly distributed, as soon as the use of a punch became general. In the second group of prints, the use of small irregular dots in very large numbers was continued, but the background was filled in with some kind of ornament, instead of being cut away. A good instance of this is Schr. 2498 (*see* reproduction), in which dots are once more used on the faces. This print is by the engraver who used a shield with two clubs saltire as his mark. Three other prints similarly signed (Schr. 2191, 2341, 2596) also have their backgrounds filled in, but the fifth, the Duel of Man and Wife (Schr. 2763) in the British Museum, has all the background at the top cut away in the primitive manner, a circumstance which testifies to the early date of this engraver, whose activity may be assigned to the years 1460–1470. It will be remarked in several of these early prints that ornaments occur very similar to the simpler kind of those which, at a later time, were produced abundantly by means of stamps —a ring, a star, a diamond with a black dot in the centre, even the indented curve which does duty for a petal (this is used in Schr. 2590 for the leaves of a tree). But all these ornaments are so variable in size, and inexact in outline, that it is evident that they were separately engraved, not produced mechanically with a stamp. The next step in advance was the introduction of these stamps, each producing its own little detail of ornament with mechanical regularity, and the use of punches to give precision and uniformity to the round dots. The tendency henceforth was to use large and regular dots and a number of ornaments, of course with the object of saving time and trouble. With the same object a softer metal seems to have been used, and as a consequence of this a great deal of the work was done with the knife instead of the graver. The fine cross-hatching in white line with the graver, which came in at a very early stage—it is found in a rudimentary form in Schr. 2569 and 2590, but quite developed in Schr. 2333—was abandoned towards the end, and some of the later relief-plates were cut entirely with the knife. We can trace in the later prints a gradual substitution of realistic clouds for the conventional frills (in Schr. 2625 both were used together). In some of the best of the prints produced about 1470–1480, when all varieties of the technique were fully developed and judiciously combined, the faces are expressive, and the general effect fairly good, though always marred by some bad faults in drawing.[1]

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[1] Schr. 2646 (*see* reproduction), 2382, 2625, 2639, 2689 and 2695, and 2604, a St. Christopher at Berlin, reproduced in Lippmann's "Engravings and Woodcuts" ii, 31, may be mentioned, among many others as characteristic specimens, in various ways, of the better class of "dotted prints."

Some mistakes of the early critics of the dotted prints.

Countries in which this style of engraving was practised.

The history of the criticism of this style of engraving is very largely a history of French blunders. Among these none are more remarkable than the theory of Léon de Laborde[1] that the *manière criblée* was the very earliest style of engraving, and the attempt of Henri Delaborde[2] to prove that two "dotted prints" in the Bibliothèque Nationale (Schr. 2302, 2442) date from the year 1406. These gentlemen raised a cloud of dust which time has allowed to settle, and there is no need to stir it again. Duplessis was hardly more fortunate in his assumption that a large number of these prints were produced in France.[3] The *manière criblée* may, no doubt, have been practised in that country,[4] but an overwhelming majority of the examples which are known are of Flemish or German origin. This may be proved in different cases either by the origin of the book or manuscript in which the prints were found, by the language of the inscriptions on the prints themselves, or the language and type of the printed text with which, in rare cases only, they are associated, or, lastly, by the internal evidence of certain peculiarities or tricks of style which connect them with a local school of art. This last kind of evidence is seldom forthcoming, for such peculiarities are merged, as a rule, in the strongly marked characteristics which belong to this style of engraving in general, wherever it was practised. Where evidence of any of these kinds is available, it is discussed in the catalogue which follows, in the remarks appended to the description of each print. On the whole, it would seem that the principal home of the "dotted" style was Cologne. It was also practised lower down the Rhine, in Holland and in Flanders; on the upper Rhine, in Alsace, and in South Germany, in Suabia and Bavaria. It seems very unlikely that it was practised in Italy (*see*, however, Schreiber on nos. 2470 and 2682). I shall describe below a book printed in Spain, which was illustrated by this process.

The colours used.

It is seldom that any inference as to locality can be drawn from the colouring of these prints. They are generally, though not invariably, coloured, in spite of their elaborate decoration and the attention paid by the engravers to shading and texture. The range of colours is much more limited than in the case of woodcuts, and it seems, like certain peculiarities in the design, to have been common to the whole style, at least in Germany, and not much governed by local usage. For instance, there is little difference in colouring to be observed between the prints produced on the Lower Rhine and those of South German origin. There is a certain scheme of colouring, confined to vermilion, shades of yellow, yellowish brown and yellowish green, which is characteristic of the Netherlands, though not the only scheme in use there, and does not occur in South Germany (for instances, *see* the series Schr. 2541 and eight others, from a Flemish MS., also St. Francis, Schr. 2629, and St. George, Schr. 2639, probably produced at Cologne, and compare the coloured woodcuts in the copy of Ludolphus de Saxonia, "Leven Jhesu Christi," Zwolle, 1495, in this Dept.). The colours are usually light; pink, cinnabar or madder red (often varnished), pale yellow, light shades of brown and blueish or yellowish green are the prevailing tints; vermilion and ultramarine blue are used more sparingly; gold and silver are not applied.

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[1] *L'Artiste.* 2^{e} Série. Tome 4 (1839), p. 113.

[2] *Gazette des Beaux-Arts*, 1869, i, 238. *See* the criticism by Dr. F. Lippmann, *Repertorium f. Kunstwissenschaft*, i, 247.

[3] "Histoire de la Gravure en France," 1861, pp. 54–7.

[4] Schreiber suggests this in the case of nos. 2296 and 2716. I have not seen these prints and can offer no opinion about them.

Dotted prints as book-illustrations.

The "dotted" prints were very seldom used as illustrations to printed books, owing, perhaps, to the difficulty of printing from metal plates in connection with type. As we have seen, they were quite commonly fixed to a wood-block before printing, even when printed separately, and for the purpose of book illustration it was much more simple to use wood-blocks alone. By far the most important example of a printed book with *criblé* illustrations is the unique "Seven Joys of Our Lady," with eight illustrations, followed by a separate work, the "Passion of Christ," with twenty illustrations, in the public library at Munich (*see* Schr. 2500). This is thought to have been printed about 1460, and the type is said to resemble that of Albrecht Pfister of Bamberg. The dialect of the text is Bavarian. Our own collection contains eight leaves of another (probably earlier) edition of the "Passion," printed with a type which is certainly not Pfister's, but cannot be identified, and a single leaf of a third edition, printed with the same type as the eight leaves, but with differences in orthography (for full particulars *see* under B 4, Schr. 2302). Another "Passion" resembling this, which was in the Weigel collection, exists in two states, both incomplete, the earlier impressions, fifteen in number, having manuscript on the back, while the later, of which only six remain, have xylographic text, which does not occur elsewhere in connection with the *manière criblée*.

At Bamberg(?)

At Cologne.

Other instances of printed books thus illustrated are to be found among the productions of the Cologne presses, for the most part undated, between 1470 and 1500. A series of 14 "dotted" prints, together with 24 bad woodcuts [65 × 45 mm.], is to be found in Bertoldus, "Horalogiũ Deuotionis," 8vo (Cologne, Ulrich

Zell, *c.* 1470).[1] These are for the most part copied from engravings by the Master of the Berlin Passion.

Dr. Max Lehrs[2] describes from the copy in the Dresden library an undated edition printed at Cologne by Johann Landen, probably after 1500, which contains 23 dotted prints and eight woodcuts.[3] The same prints, detached from the book, are in the Germanic Museum, Nuremberg, together with a 24th subject, not in the Dresden copy of the "Horalogium." Both sets were printed from plates which had been perforated with nails. Dr. Lehrs mentions, further, four leaves from another typographic edition, with a different set of prints from these, also at Nuremberg. The 17 prints[4] in the Munich Cabinet to which he refers are without text, but Schr. (no. 2184) mentions a very similar set of the same dimensions, printed from perforated plates, belonging to a typographic edition. The latter set is to be found both at Munich and Berlin. To Cologne, also, belongs the printer's mark of Heinrich Quentell, Schr. 2454, engraved in this style, which was used in books printed from 1479 onwards. St. Barbara, Schr. 2556, is an illustration from a book which has not been identified.

In Spain.

A Spanish book in the British Museum, Diaz de Montalvo,

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[1] In the British Museum Library [IA. 3081], formerly in the Ashburnham collection. The "Horalogium" is bound up with two undated books without illustrations, "De vita et beneficiis Saluatoris" and "Tractatus de spiritualibus ascensionibus," the last of which has the colophon: Impressum Colonie apud Lÿſkyrchen. The dotted prints, which measure 70 × 50 mm., and are from plates which have not been perforated, occur as follows:—

1. a. 1. r. The Nativity.
2. a. 5. v. The Annunciation.
   (b. 3. v. no. 1 repeated).
3. b. 8. v. The Circumcision.
4. c. 1. v. The Adoration of the Magi.
5. c. 3. v. The Presentation in the Temple.
6. c. 6. r. The Massacre of the Innocents.
7. e. 4. r. The Last Supper.
8. e. 5. r. Christ Washing the Apostles' Feet.
9. n. 7. v. Christ descending into Hell.
10. o. 3. v. The Resurrection.
11. o. 7. v. The Ascension.
12. p. 2. r. The Descent of the Holy Ghost.
13. p. 5. v. The Last Judgment.

Nos. 7, 9, 10, 11, 12, and 13 agree in composition with engravings by the Master of St. Erasmus in a set in the British Museum, from the Malcolm collection. Nos. 1, 2, 3, 5 agree with the subjects described by Dr. Max Lehrs, "Katalog d. Germ. Mus." p. 18. The Adoration of the Magi is a different composition from the one in that series. The Massacre of the Innocents and Washing of the Apostles' Feet are subjects which do not occur in that series. The remaining 24 illustrations are woodcuts. A copy of the same edition is in the Berlin Cabinet (no. 2716), while a slightly different edition, in which sig. p. 5. v. is blank and the Last Judgment is omitted, is in the Germ. Mus., Nuremberg. [Inc. 33393(12)]. Lehrs p. 17. In the work quoted above, Dr. Lehrs described the dotted prints as copies from the engravings by the Master of the St. Erasmus. He now regards them as direct copies from the Master of the Berlin Passion, the original inventor of the designs (*Jahrbuch* xxi, 139, 146).

[2] *Op. cit.* p. 17.

[3] Landen's edition in the British Museum (Proctor no. 1482) contains no dotted prints.

[4] Should be 16. Schmidt reproduces 14 of these; Schr. describes two others, 2291 and 2305. The other three prints reproduced by Schmidt on the same pages as the 14 belong to a different set, also without text, Schr. 2211, 2258, 2278. Schr. 2419, which also belongs to this set, was not reproduced by Schmidt.

"Copilacion de Leyes," fol. Huete, 23 Aug., 1485, printer unknown (Proctor 9603), has two title-borders, one to the preface, and one which is repeated at the commencement of each book, which are in the *manière criblée.* So are the nine initial letters P and ELISABET (an acrostic on the name of Queen Isabella). In addition to the characteristic dots and hatchings in white line, they have two ornamental stamps, a ring (very largely used in the first border, where the costumes of the huntsmen are entirely covered with it) and a five-petalled flower (if this be not, rather, merely a group of five dots). They have also the frilled clouds characteristic of this style. Willshire[1] refers to Spanish books printed at Barcelona in 1516 and at Valencia in 1520, which are illustrated with "dotted" prints.

The metal-cuts of the French *livres d'heures*: why distinct from the dotted prints.

The beautiful metal-cuts found in the French *livres d'heures* and liturgical works, which were in use before 1490, but reached their perfection in the decade between 1495 and 1505, are sometimes described as specimens of the *manière criblée*, or as a modification of that process. They should be treated, in my opinion, as essentially distinct from it. Whether they adopt late Gothic or early Renaissance motives, or a combination of the two, these cuts are always tasteful in design and accomplished in execution. The craftsmen who produced them were of a very different order from the ignorant Teutonic workers in metal, who invented such a strange and abortive innovation in the art of engraving as the *manière criblée.* The one thing common to both styles is the use of white dots on a black ground. But even this resemblance is illusory, when attention is paid to the purpose for which the dots are employed. In the *manière criblée* the dots might be applied to any part whatsoever of the design which was not actually white. In some early specimens, as we have seen, they were used even on the human face and hands. At all times they were applied indiscriminately to drapery, surfaces of wood or stone, the earth, the fields—wherever, in short, a dark surface was to be broken up. Now in the French metal-cuts the dots are never used in any portion of the design itself, but only in the background, especially in two places: first, the sky as seen through doors or windows, or treated, as it often is, as a mass of black, broken by these white dots, against which the whole subject stands out in relief; secondly, the dark ground of panels or pilasters, upon which an arabesque design in white is shown up. Even here the dots seldom have the mechanical regularity which is produced when all are punched out by the same tool; they are very often specks of irregular shape picked out with knife or graver. We have seen, however, that in the "dotted" style itself the dots are accidental, whereas the essence of the style is that the design is in white upon a black ground, and this is often carried out in white line without the use of dots. It is this that constitutes the really important difference between these prints and the French metal-cuts, in which the design, as in the early woodcuts, is carried out in black line. The French work is identical in principle with the earlier and contemporary work on wood: it merely carried one branch of that work, applied exclusively to the decoration of books, to a higher degree of refinement by using a material which allowed of more delicacy in the workmanship. The "dotted" prints, on the other hand, differed altogether in principle from wood-engraving, as it was then understood. They were, as Mr. Koehler has so clearly explained, a premature experiment in tint-engraving, a process which has only in the XIX century attained its full development in those minute and accomplished engravings on wood, produced especially in America, the purpose of which is to imitate painting, not drawing. The experiment was premature, because in the XV century there was no demand for the imitation of painting. Outline alone was required, and this was produced naturally as black line, whether in the form of line-engravings or of woodcuts. The engravers of that time had no idea of "colour," as the term is understood by a modern tint-engraver. Colour, in the most literal sense of the word, was applied to the finished print with a paint brush. Even the engravers of these white line relief prints, who did achieve "colour" by the clumsy means at their command, were either blind to it themselves or compelled to yield to the taste of their public, and let their prints be finished by the Illuminist, whose business it was to "paint the lily." When a demand at length arose for the imitation of painting, it was satisfied, in the first instance, by the invention of the chiaroscuro process, in which either washed drawings in several shades of the same tint, or drawings in black, heightened with white, upon a coloured ground, were reproduced by the aid of several wood-blocks, each of which contributed its own colour to the general effect. German wood-engravers scarcely attempted, even in the XVI century, to pass beyond this to the reproduction of frescoes or oil-paintings. This was left to the wood-engravers of the school of Titian in Italy and the school of Rubens in Flanders, and they in their turn succumbed to the competition of etchers and engravers.

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[1] "Introduction to Ancient Prints," ii, 68.

Rarity of the dotted prints.

The "dotted" prints are not quite so scarce as they were once thought to be. Willshire, in 1877, estimated the number of known specimens at about 300. Schreiber has described about 600, and more will doubtless come to light. It is seldom that so many as three or four impressions of the same print have been preserved, and a large majority of the impressions are unique. The fifty-four examples (exclusive of reproductions) described in the present catalogue offer such a survey of the whole range of the *manière criblée*, whether in subject or in technique, as can only be obtained elsewhere in the public collections at Berlin, Munich, Paris, and Vienna.

DIVISION B.—DOTTED PRINTS.

† THE CIRCUMCISION.

Schr. 2198. (Reproduction.) W.—B 14.

[66 × 48.] Photograph of the original in the University Galleries, Oxford.

B 1 (1–4).

THE MASTER BARTHOLMEUS.

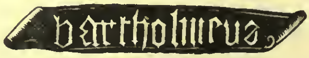
FOUR SUBJECTS FROM THE LIFE OF CHRIST.

(1.) Schr. 2216. Christ and the Woman of Samaria.

Christ stands l. pointing with the forefinger of his l. hand to the palm of his r. hand as he converses with the woman of Samaria, who stands in the middle of the print, facing three-quarters l. and leaning backwards to balance the weight of two large water-bottles, with a band round the centre, single handles, and stoppers in their mouths, which she holds in either hand. Christ has a cruciform nimbus with rays on the disk and a double rim. His one garment falls in straight folds from the breast to the feet. The woman wears a high turban with a cloth passed round it and under the chin. Her long robe, open at the throat and turned back to show the lining, is drawn closely over her breast, then confined at the waist by a belt, from which it falls in straight folds to her feet. Behind her is the well, an oblong stone basin with a wooden structure over it to support the pulley by which the bucket is drawn up on a chain. On the base is the inscription + **wyp** + **gip** + **mir** + **drinck**. The basin is surrounded by an open drinking-trough full of water.

[123 × 89.]

(2.) Schr. 2218. The Raising of Lazarus.

Christ stands l. in the same costume as in the preceding print, at the foot of the open tomb, which lies obliquely across the print. Lazarus sits in the tomb with both hands raised towards our Lord. His face, arms and feet are bare. St. Martha stands next to our Lord, and two of the Apostles are seen r. Beyond them the heads of five Jews may be distinguished. A round building with an arcade and a steep roof with a bulbous top is in the background. In front, at the foot of the print, is a scroll with the artist's name 

bartholmeus

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[122 × 88.]

(3.) Schr. 2221. The Entry into Jerusalem.

Christ, still in the same costume, raising his r. hand in the act of benediction, rides on an ass towards the gate of Jerusalem, r., where a crowd is waiting to receive him, while a Jew in the foreground is strewing his garment in the way, and another (Zaccheus) has climbed a tree on the further side of the road. The Apostles follow on foot. They are led by St. Peter, and the heads of four others are visible.

[124 × 89.]

(4.) Schr. 2228. THE PURIFICATION OF THE TEMPLE.

The temple is represented as a small building open at the sides, with a low-pitched roof, supported on columns at the corners, and a parquetted floor. Christ upsets the money-changer's table with his l. hand, and raises a rod threateningly in his r. hand towards the owner, who is escaping r. along with a man who leads an ox.

[124 × 89.]

Each of the four prints is enclosed by a single black border, which in no. (2) is defective in the r. upper corner. It would seem that the whole corner of the plate, not the border alone, was broken off before the impression was taken, for the irregular hatching in black against a white background, by which the sky is suggested in all four prints, is wanting in this corner. The plates have not been pierced with holes. Most of the technical peculiarities of the process are here exemplified: the white dots on the black ground, the hatching in white lines, alone or combined with dots, in the half-tones, and the black lines on the high lights. Three ornamental stamps are employed, viz., a fleur-de-lys on the robe of the woman of Samaria, a six-rayed star with black centre on the robe of Christ in the second and third prints of the series, and a small eye-shaped ornament with black centre on the hems of garments in all four prints.

Yellow and green are the only colours employed, with the exception of carmine on the foot of Christ in the third print.

The prints are placed two on a sheet, with an interval of 12 mm. between them. The two sheets measure about 135 × 200 mm., and show signs of having been pasted into a book. The paper is somewhat discoloured but in good preservation. MS. notes in Latin in a hand of about 1500 are written on the margins. No watermark is visible except a fragment, seemingly of a bull's head, at the bottom of the second sheet.

The dialect and the name of the artist seem to suggest the Lower Rhine as the place of origin.

From the collection of Mr. John Malcolm of Poltalloch, purchased in 1895. Reproductions of all four prints are published by Schreiber, vol. vi, pl. xxxi.

† THE BETRAYAL OF CHRIST.

Schr. 2253. (Reproduction.)

[103 × 77.] Photograph of the original in the Dresden Cabinet.

Presented by Dr. Max Lehrs, 1891.

B 2 (1–2).

TWO PRINTS FROM A SERIES OF THE PASSION.

(1.) Schr. 2280. THE FLAGELLATION.

The scene is a chamber with a stone wall in the background, pierced by two round-headed windows. The floor is paved in squares, each of which is divided into two triangles, light and dark. The roof is supported by three columns. Christ stands on the base of the central column, and is bound to it by three cords, one of which ties his wrists and then passes round his waist, while the others bind his legs below the knees and at the ankles. His body is turned slightly to l., but his head, which is sunk between his shoulders as if he had no neck, is turned to r. He has a floriated nimbus with double rim, and a loin-cloth. The two men who are scourging him stand in exaggerated attitudes, one to l. holding a bundle of rods in either hand, the other to r. brandishing a scourge of three lashes in his l. hand, while he plucks at Christ's hair with his r. hand. A third, wearing a cap, sits on the ground, fastening together a fresh bundle of rods, and drawing the cord tight with his teeth. The border is composed of two white and two black lines.

[175–179 × 118.] This print again exemplifies almost all the varieties of the technique. Three ornamental stamps are used, viz., a quatrefoil with black centre, a four-rayed star with black centre, and a smaller white four-rayed star. Colours: green, yellow, carmine, brown; margin [4 × 15] dark brown. The paper (without watermark) is perforated by a number of minute holes, but is otherwise in good preservation.

(2.) Schr. 2385. CHRIST APPEARING TO ST. MARY MAGDALEN.

St. Mary Magdalen kneels l. in the garden, holding the vase of ointment in her r. hand and the lid in her l. hand, before Christ, who stands r. stretching his r. hand towards her, and holding in his l. hand the spade and a tall cross with the banner of the resurrection. Christ has a floriated and rayed nimbus with a double rim, and is draped loosely in a cloak, fastened across the throat by a strap, which leaves his breast and arms and his l. leg exposed. The Magdalen has a rayed nimbus with double rim, and a cloth over her head, from which her long hair escapes. She wears a mantle and tunic. The open tomb is seen l. in the side of a rock on which two trees grow, and beyond a palisade which encloses the garden two holy women are seen approaching in the distance. Farther off are the spires of the city. A number of flowers and tufts of grass are growing in the garden, the ground of which is for the most part dotted. The border is composed of a white and a black line.

[175 × 120.] No stamp has been used in this print except to decorate the cross on the banner, where an ornament, apparently a rhomboid with a black dot in the centre, is indistinctly visible, the effect being almost destroyed by the white lines subsequently engraved across it. The sky is left white. The border is broken away for the space of 96 mm. at the top and 22 mm. on the r. side. An examination of the r. side will show that a large piece of the plate, and not the border only, must have been broken off before this impression was taken, and the case is not analogous to a defect in the border of a woodblock, as Schr. suggests (compare the note on Schr. 2218 above). The colouirst who painted the margin brown drew the two missing lines of the border in that colour at the same time. Colours: green, yellow, crimson lake, brown; margin [5–13] dark brown. The paper is the same in quality and condition as that of the preceding print.

Schr. does not regard these two prints as companions, considering the date of the first to be about 1470, and that of the other ten years later. There can be no doubt that these two impressions, at least, were produced at the same time. The paper is the same in both, and the colouring is also the same with the exception of the red, which is of a deeper shade in the second because it has been covered with a gummy layer which has preserved it from fading. This is the case also with the green. The dimensions agree. In the more important matter of style the agreement is certainly not so close, but considering the different nature of the two scenes represented, there is no difficulty in supposing the same artist to have produced both. It would be legitimate to assume an interval of time between their production. The differences are far less striking than those between the earlier and later parts of the Great Passion of Dürer or of H. S. Beham's eight Passion woodcuts.

From the collection of Mr. John Malcolm of Poltalloch, purchased in 1895.

CHRIST BEARING THE CROSS.

Schr. 2302. *See* B 4 (1)

[† THE CRUCIFIXION WITH THE VIRGIN AND ST. JOHN.

(Reproduction.)

Schr. 2312. W.—B 6.

A reduced photograph of the original impression [422 × 325] in the University Galleries, Oxford, from the Payne and Douce collections. Another impression, described by Dibdin (" Bibliographical Tour," iii, Suppl, p. xxxiv) is in the Althorp (now Rylands) collection. Both were originally bought from Baron Derschau at Nuremberg, who *probably* possessed the original plate.

There is no need here to enter into the question of the authenticity of the plate or of the impressions, which is discussed at length by Willsh., i, p. 77. It is sufficient to observe that the engraving has nothing whatever to do with the *manière criblée.* There are dots on the dark background, but they have not the regularity of form found in the "dotted" prints, and the rest of the technique, as well as the style of ornament, is utterly inconsistent with that process. Neither Willsh. nor Schr. seems to have observed that most of the lines are *etched.* That fact alone disposes of the possibility of its being a work of the xv century, were that conceivable on other grounds. The fact that not only is the inscription reversed, but the Virgin appears on the right (in this case, the wrong) side, shows that the plate was intended for decorative purposes and not for producing impressions. The photograph has therefore been placed with impressions from a number of similar plates, ancient or modern, described by Willsh. in classes A and E, in a volume apart from the series described in this catalogue. The plate may well have been etched by the same hand as the " Adam and Eve," Willsh. E. 12, which has the same dotted background, but is too obviously modern in drawing to have been classed with the dotted prints of the xv century. The two plates have the same ornamental border with curved lines.]

B 3.

THE CRUCIFIXION WITH THE VIRGIN AND ST. JOHN.

Schr. 2315; W. u. Z. 347. W.—B 5.

Christ's head is bowed to l., crowned with thorns, and surrounded by a floriated nimbus with short rays on the black disk with double white rim. He hangs on a veined *Tau* cross, which has in · ri on a scroll raised slightly above the beam, and passing beyond the border of the print. The end of the loin-cloth hangs loose on the r. side. The hands and feet are fastened by long nails. The cross is supported by a number of blocks of wood or stone, among which a skull is lying. The Virgin stands l. with hands crossed upon her breast and gazing down, clad in a long mantle with a hood over her head. Her inner robe is visible at the bottom. Her feet are hidden. St. John stands r. with hands folded and looks up at Christ. His head is bare. His mantle is gathered up and hangs over his l. arm, showing the tunic beneath. His feet are bare. The ground is level and covered with grass and flowers. The background is entirely covered by a diaper pattern, consisting of two sets of four-petalled flowers, crossing each other diagonally and separated by lines, one set of flowers interrupting the lines at their intersection. The whole of this pattern seems to be engraved and not punched out. The border is composed of a black line, with a narrow white line within it.

[181 × 121.] Colours; green, yellow. The paper is stained and slightly damaged. The margin [5–13] is uncoloured, and bears a Latin MS. inscription at the top.

Purchased at the Weigel sale, 1872.

The print is a copy of the Crucifixion (Willsh., ii, p. 63, G. 30) by the Master of the Nuremberg Passion (Lehrs, *Jahrb. d. Kgl. Preuss. Kunstsammlungen*, xviii, 56, 2). The attitude and drapery of all three figures are copied very closely, but the expression of St. John is simplified, and he appears much younger than in the original. The copy omits the nimbi, the hilly ground and the plants, but introduces the skull, which is not in the original. A noticeable feature common to both is the cross distinctly marked on both knees of Christ. This peculiarity also occurs on the dotted print, Schr. 2592, St. Christopher, at Munich, which does not resemble the present engraving in other respects, and on a woodcut, Schr. 739, the Trinity, at St. Gallen. It seems to be a characteristic of the school of Cologne. Schr. attributes another dotted print, no. 2340, to the same engraver. In this he follows W. u. Z. (no. 346). The diaper pattern is the same in both. No. 348, according to W. u. Z., agreed with the present print (no. 347) closely enough to be regarded as a copy of it, but did not retain the cross on the knees.

† THE CRUCIFIXION WITH THE VIRGIN AND ST. JOHN.

(Reproduction.)

Schr. 2319; W. u. Z. 326.

Photograph from the original in the von Lanna collection, Prague (Singer 17) from the Weigeliana. For the relations of this print to the engravings by the Master of the Banderoles and the Master of St. Erasmus, and to the anon. woodcut Schr. 405 in the B.M. collection, see the description of the latter (A 14).

Presented by Prof. Max Lehrs, 1898.

B 4 (18).

EIGHT SUBJECTS FROM A SERIES OF THE PASSION.

Schr. 2302, etc.; W. u. Z. 338. W.—B 2.

The complete series of twenty subjects of the Passion, preceded by eight subjects from the life of the Virgin (Schr. 2181, 2500, 2188, 2192, 2199, 2210, 2214, 2432, arranged back to back in pairs in the order here given) exists only in a single copy in the Hof- und Staats-Bibliothek, Munich (Xyl. 49). In this copy the engravings are printed back to back, with the exception of the first and last of the series, the Entry into Jerusalem, Schr. 2222, and the Last Judgment, Schr. 2408, which are printed each on one side of a page, the other side remaining blank. Between each pair of subjects is placed a page, printed on both sides with movable type (resembling that of Albrecht Pfister of Bamberg, about 1460) relating to the second of the pair of subjects which precedes it and the first of the pair which follows.

Besides the complete set at Munich, sufficient fragments of several other sets exist to show that there were at least three different editions with text and one without text. The priority of these cannot be established with certainty. According to Weigel, who possessed two impressions without text (W. u. Z. 340, now at Nuremberg) in addition to the set of eight with text on the back now to be described, the former are so superior in point of clearness to the latter as to be properly described as proofs. The one impression in the British Museum (W. u. Z. 339) with text on the back of a different edition from the set of eight (though printed with the same type), also seems to be earlier and clearer. The relation of either of these sets to the Munich set has not been made clear, but a comparison of the facsimile given by Muther, B. I, i, pl. 1 of the Resurrection in the Munich set with the British Museum impression (no. 7), shows the latter to be earlier, for the plate had been pierced with four large irregular holes, which cause a serious disfigurement, before the Munich impression was struck off.

We have then the following sets, in order not of priority but of completeness:

1. Twenty prints at Munich, back to back, with text on intermediate pages.
2. Eight prints in the British Museum, with text in a different type on the back of each print, referring, except in the case of the first, to the subject which follows. These are in the same order as in the Munich edition, viz., Schr. 2302, 2416, 2324, 2474, 2364, 2424, 2376, 2386. The text on the back of Schr. 2302 (Christ bearing the Cross), **O pis gegrusset du heiligs | antlucz vnsers hern̄ ihesu | criste das da getruckt ist yn | ein weis tuech vnd ist gege | ben der frawen veranice** | etc., refers to the subject of St. Veronica's napkin, which in the Munich set is on the same leaf as

Schr. 2273, Pilate washing his hands. The position of this text is accounted for by the fact noticed by Weigel that on this leaf the text is printed on the recto, the illustrations on the verso, whereas in the remainder of the series the converse is the case. The sudarium subject consequently stood on the verso of the preceding leaf, which is lost. Weigel explains how the first half of the book was made up with the text following the subject, the second half with the subject following the text. The transition must have been formed by a leaf with text on both sides, each facing the cut to which it referred, the recto being opposite to Christ bearing the Cross, and the verso opposite to Christ being nailed to the Cross.

3. With text on the back, different from either of these editions: one cut in the British Museum (Schr. 2324), and two at Dresden (Schr. 2253, 2474), perhaps from the same edition as the cut in the British Museum.

4. Without printed text: three at Paris (Schr. 2243, 2302,[1] 2442[1]) with MS. at the top; three at Nuremberg, belonging to two different sets (Schr. 2376, 2424 without MS., 2262 with MS. on the back); one at Detroit, U.S.A. (Schr. 2324) with MS. on the back.[2]

5. Lastly, in the Bodleian Library at Oxford are two (Schr. 2232, 2376) printed back to back as at Munich, but not one of the pairs which occur in the Munich set, and one (Schr. 2243) without any text, but again not one of those which is without text at Munich.

The eight subjects now to be described are as follows:—

(1.) Schr. 2302. CHRIST BEARING THE CROSS.

Christ walks to r. carrying the cross over his l. shoulder. He has a cord round his waist by which a soldier leads him. Simon of Cyrene follows, holding the lower end of the cross. Another soldier in armour on the farther side of the cross strikes Christ on the neck with the handle of a hammer. In the background are two trees, l. and r., each on a rock, and the space between them is filled by a wavy pattern of leaves and flowers, each of which is composed of seven dots.

[101 × 75.] Colours: verdigris green, madder red, cinnabar, yellow. Watermark, a fragment, which may form part either of a bunch of grapes or of the Augsburg arms. A similar fragment occurs on the last of the eight prints, but the whole is nowhere to be seen.

The text on the back is correctly given by Schr. except one word, "**erquickung**," in which read **h** for **k**.

(2.) Schr. 2416. CHRIST BEING NAILED TO THE CROSS.

The cross is laid on the ground, which is covered with grass and flowers. Christ is stretched upon it with his head to r., and nails are being hammered by three men at once through his hands and feet. A few rocks are seen beyond the grass, and on the black background is the same pattern in white as in the preceding print.

[99 × 74.] Colours: the same. No watermark. The text on the back is the same, except in spelling, as occurs on Schr. 2303, which belongs to a different series of prints. It is as follows :—

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[1] M. Henri Delaborde made an unsuccessful attempt (*Gaz. des Beaux-Arts*, 1869, i, p. 238) to assign to these two prints the date 1406, based on the supposed evidence of a calendar in the MS. to which they belong. For the arguments against this early date see Dr. F. Lippmann, in *Repertorium f. Kunstwissenschaft*, i, 247. To these arguments may be added the fact that one of the series, the Resurrection, is a copy from an engraving of the school of the Master of the Playing-cards (see below), while three others (Schr. 2222, 2232, 2253), are copied in reverse from a Passion series (W. u. Z. 419, now at Dresden), which Prof. Lehrs believes to be early engravings (before 1446) by that master himself (*Jahrb. der Kgl. Preuss. Kunstsammlungen*, xviii, 50).

[2] Schr., *Centralbl. f. Bibliothekswesen*, 1895, xii, 225, speaks of the two impressions with MS. on the back as being relics of a MS. edition of the book, with metal-cuts inserted, which preceded the printed edition. It seems hardly safe to assume their priority of date to the latter, unless the quality of the impressions is also in favour of this.

O du wunsams paner vn | ter dem al dein ritē kreftig | lich vechten wie gar hertig | lich pistu gestorben an den galgen des heiligen creuczs | vnd mit lautē stim sprachst | vater in dein heut enphilch | ich meinen geist vnd also | verschydestu da Lieber her | las dein pitre marter vnd · creuczigung anmir armen | sunder nymer v̄loren werdē | vnd nach disem leben gib | vns das ewig leben amen.

(3.) Schr. 2324. THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

The Virgin stands to l. of the cross, wearing a long mantle which passes over her head. Her hands are clasped, and she looks up at her son. St. John, who wears an open mantle over a tunic, stands r. with his face turned away from the cross, raising his l. hand. Over the cross is a scroll with i to l. of the head of Christ and n r i to r. The background is covered with a diaper pattern resembling that described above under B 3, but larger. The flowers which cover the intersection of the diagonal lines are punched out with a stamp like a three-fanged tooth, used four times for the four petals, grouped round a central ring. The remainder of the design appears to be engraved or cut away.

[102 × 76.] Colours : yellowish green, yellow, madder red. No watermark. The text on the back is as follows :—

O dw ewiges leben ihesu | criste dē durch des menschē | hail vnd wider pringung · | eines verschmechten pitern | todes ersterben wollt vnd | dar nach von den creucze · | genumen vnd deiner liebē | mueter yn yr heilige schos | gelegt warst vnd dich iemē | lich mit grossem schmerczn | an sach O liber her ich pite | dich durch deinē liben mue | ter leiden willen mir czw | geben das ewig leben amē.

(4.) Schr. 2474. THE PIETÀ.

The Virgin is seated at the foot of the cross, holding the dead body of Christ on her lap. St John l. bends over him, raising his mantle to wipe the tears from his eyes, while St. Mary Magdalen kneels r. with both hands raised. A skull and some bones lie in the foreground. The background is filled with a pattern differing only from that described above, no. (1), in that the dots representing petals round the centre of the flower are five instead of six in number.

[103 × 77.] Colours : the same, with the addition of ultramarine blue ; the green is brighter. No watermark. The text on the back is as follows :—

O liber her ihesu criste czu | cōplet zeyt wolst du in ein | news grab gelegt werden | vnd vō den frawen peclagt | vnd gesalbt wēden vnd vō | den rittern pehuet werden | pey dem grab Also liber her | ihesu criste v̄leich mir ainen | sundē das ich dich pegrab i | mein herczen vnd dein huet | das ich dich nymē aus mein | herczen c̃iesen muge sun | der dich alczeit muess loben | in der trivaltigkayt amen.

(5.) Schr. 2364. THE ENTOMBMENT.

The tomb, which is decorated on the edge with a punched ornament, and has a Gothic arcade along the side, lies straight across the print, on a floor paved in squares, which are divided diagonally into dark and light triangles. Behind the tomb rises the cross with I N R I on a scroll over it. The pattern on the dark background resembles that described above, no. (1), but the flowers consist of four petals, not mere dots, but larger and irregular in shape, placed round a central ring. Christ's body is being lowered into the tomb by St. John, who supports the head on his shoulder, St. Joseph of Arimathea and Nicodemus. The last named holds the feet; St. Joseph stands in front of the tomb, leaning over it as he helps to lay the body in its place. The Virgin, who has a hood over her head, bends over the tomb from the farther side.

[103 × 77.] Colours: yellowish green, yellow, madder red. No watermark. The text on the back is as follows:—

O du konig der eren wie gã | mit groſſer machte vnd ge | walt piſt du komen fuer die | hellen vnd haſt czu prachen | die pforten der helliſen . | furſten vnd haſt dar aus ge | nomen die altueter die da | vil iar auf dich gebart habẽt | vnd haſt ſy mit dir gefuert | yn das ewig leben Alſo lie | ber her erloes mich armen ſundẽ vō allen meinen ſũ | den vnd vor der vẽdamnus | der ewigen peyn AMEN.

(6.) Schr. 2424. Christ descending into Hell.

Christ, holding a cross with the banner of the Resurrection in his l. hand, treads on the broken gates of limbo and extends his right hand to Adam, whom he is drawing out of the flames. A little lower the face of Eve is seen, and lower still St. John the Baptist kneels, clad in camel's hair, with a leafy girdle round his waist. A devil l. breathes fire from his mouth, and flames rise from the roof. The ground is rocky. The black background is relieved by the same pattern as that of no. (1).

[102 × 77.] Colours: the samo as in the preceding print. No watermark. The text on the back is as follows:—

O lieber her iheſu criſte als | du kreftiglichen piſt erſtan | den an dem dritten tag vō | dem tode vnd biſt erſchinẽ | deiner lieben mueter vnd | maĩa marte auch den and'n | deinen liebẽ iungern vnd | ſi erfreweſt als du ſprachſt | der frid ſei mit euch Alſo | liebẽ her las mich auch alſo | erfrewet werden an dem · | iungſten tag vnd gib vns | nach dieſem leben in deines | vatẽ reich das ewig leben ã.

(7.) Schr. 2376. The Resurrection. Repr. Muther, B. I, pl. 1, from the Munich impression, with tho text referring to this subject (here following no. (6)).

Christ, holding a cross with the banner of the Resurrection under his l. arm, is stepping out of the tomb, the stone lid of which has fallen into the tomb and rests against the farther side. His l. arm is concealed by drapery. His r. hand is raised in benediction, two of the long tapering fingers being extended, while the third and fourth are bent inwards. Two guards are asleep in front of the tomb, one of whom, in full armour, has a halberd, while the other sits with his foot on a long sword. In the distance l. is a grove of trees on a hill. The black background is relieved by the same pattern as that of no. (4).

[103 × 75.] Colours: the same as in tho two preceding prints. The text on the back is as follows:—

O lieber her iheſu criſte wie | gar barmhertziglick piſtu | enſhinẽ marie magdalene | di dich ſuecht vnd mit kos | pẽlicher ſalben dich pegerte | zw ſalben vnd mit deiner · | barmhercikait ir vẽgabſt al | ir ſund vnd ſprachſt magda | lena furcht dich nit ich pin | iheſus dãumb ſo ge vñ ſag | petro vnd meinen iungern | dw haſt geſechen den herẽ | alſo libẽ her gib das ich dich | ewigklick meſſe ſehen amẽ.

This Resurrection, according to Prof. Max Lehrs, is a copy with alterations (of which the chief is the omission of two of the guards) from a small engraving of the school of the Master of the Playing-cards, P. ii, 222, 88, in the Hofbibliothek, Vienna. Since in the engraving Christ is giving the blessing with his l. hand, it is probable that this is itself a copy in reverse from an unknown original, perhaps by the Master of the Playing-cards. The engraving in the Städel Institute at Frankfort, P. ii, 16, 15, which had been attributed to the Master of the Gardens of Love, and regarded as the original of the dotted print, is now believed to be a modern forgery. See Lehrs' Kat. der Germ. Mus., p. 12. *Repert. f. K.* xiv, 394, 175. Corrected in Lehrs' "Der Meister der Liebesgärten," 1893. Anhang, 17a.

(8.) Schr. 2386. Christ Appearing to St. Mary Magdalen.

St. Mary Magdalen kneels l. in the garden, holding the vase of ointment in both hands, before Christ, who stands with a mantle draped loosely over his shoulders, holding a spade as well as the cross and banner of the Resurrection in his l. hand, while he gives the blessing to the Magdalen with his r. hand. The ground is covered with grass and flowers. Beyond the fence of the garden is a hill l., on which is a single tree. The black background is relieved by the same white pattern as in no. (5), and the hem of the Magdalen's dress has a punched ornament from the same stamp as was used on the edge of the tomb in no. (5), viz., a rhombus with a black circle in the centre.

[102 × 77.] Colours: verdigris green, yellow, madder red, cinnabar. Watermark: see above, no. (1). The text on the back is as follows:—

O liber her ihesu criste als | dw nach deiner heiligen vr | stend in angesicht deiner li | vñ muetẽ vnd liben heilig̃ | pist auf gefaren in di himel | vnd siczest zw dẽ rechten · hant deines himlischen va | ters vnd hast ubẽ wunden | alle dein not Also libẽ her hilf das | wir arme sundige | menschen auch also uber · | winden all vnser not vnd | nach disñ leben mit dir be | sitcze das ewig leben amẽ.

The whole set of eight prints is in excellent condition. Each print is enclosed by a border consisting of a white and a black line. The dimensions of the whole page are 123 × 88 mm. In every print it may be seen how the plate was fastened, before printing, to a wooden block, through two holes drilled at opposite corners, either at the top on the l. and at the bottom on the r., or *vice-versa.*

The set of eight prints was purchased at the Weigel sale, 1872.

B 5.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

Schr. 2324; W. u. Z. 339. W.—B 3.

Another impression of the print already described, B 4 (3),

[102 × 76.] Colours: pale blue, pale pink (both faded), yellowish green, yellow ochre; margin [1–4], vermilion. The text on the back is as follows:—

O dw ewiges leben ihesu | criste dẽ durch des menschẽ hail vnd wider pringung eines verschmechten pitern todes ersterben wolst vnd | dar nach von den creucze | genumen vnd deiner liebẽ | muetter in ir heilige schos | gelegt warst vnd dich iemẽ | lich mit grossen schmerczn | an sach O liber her ich pite | dich durch deinẽ liben mue | ter leiden willen mir czw ge | ben das ewig leben amen.

A difference in printing may be observed by comparison of this with the other impression of the same plate. The two holes remain as before, but the nails by which they were fastened to the block show through and print black.

Purchased at the Weigel sale, 1872. On the back is a collector's mark resembling Fagan 197, but not identical with it. The middle letter of the monogram is L.

B 6.

THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN.

Schr. 2323; W. u. Z. 392. W.—B 4.

Christ hangs on the *Tau* cross with his body bent slightly r. and his head drooping to l. Over his head is a scroll with I N R I. The cross is fixed into the ground by stones. The Virgin l. and St. John r. sit on the grass. The background is composed of a diaper pattern resembling that of B 3, but less carefully executed. The border consists of a white and a black line.

[101 × 74.] Colours: yellowish green, madder red. Margin [7–8], uncoloured. Purchased at the Weigel sale, 1872.

B 7.

CALVARY.

Schr. 2333; Ottley, "Inv. of Pr.," 1863, p. 194. W.—B 7.

Christ hangs, centre, with head bent to l., on the cross, which has a scroll with the letters **INRI** and six flowers, white on a black ground, fixed into a forked stick. On either side of the scroll are the sun l. and moon r. The cross is surrounded by seven horsemen. The most prominent of these l. is Longinus, who is piercing our Lord's side with a spear, of which the shaft is guided from below by another soldier in accordance with the legend that Longinus suffered from defective sight till he touched his eye with the blood which fell on his hand from the spear-wound. This action is also represented. Behind these two soldiers are two others, each of whom is pointing to a scroll, on which are the words, **alios saluos fc' scip** and **heliam vocat iste** (Matth. xxvii, 42, 47). On the other side of the cross the chief figure is the centurion in armour, who holds the reins in his r. hand, and carries in his l. hand a lance with a scorpion on the pennon. He looks up at Christ as he says, **vere filius dei erat ho iste** (Matth. xxvii, 54). A soldier is seen between the centurion and the cross, and another with a moustache and long curly hair is in the r. corner in the foreground, carrying in his l. hand a scroll with the words, **vach q destruis templu** (Matth. xxvii, 40). St. Mary Magdalen kneels, clasping the stem of the cross with both arms. Her mantle has fallen off her shoulders; a long scarf passes round her hair and neck, and falls over her l. arm. To l. of the cross the Virgin in the act of fainting is supported by St. John, and another of the holy women, sitting on the ground, takes her r. hand. The ground, which forms the summit of a hill, is covered with grass and flowers. The crosses of the two thieves are placed at some distance back, and the proportions of their bodies appear small as compared with those of our Lord, which are colossal. The thieves are not nailed to the cross, but only bound by ropes round the arms and wrists. The soul of the penitent thief l. is being received by an angel; his eyes are fixed on Christ, and a scroll bears his words: **dn̄e memento mei dū veneris in regnu t** (Luke xxiii, 42). The impenitent thief is painfully contorted in his death-agony, and has turned his back on Christ. A devil is receiving his soul, and his words are recorded on a scroll: **si tu es xps saluū fac te ipm et nos** (Luc. xxiii, 39).

The whole is surrounded by a black border, wider at the bottom than elsewhere, bearing inscriptions in white Gothic minuscules. The first inscription, commencing l. and running round three sides, is in large letters. It is seriously damaged, but can be restored by comparison with the copy, Schr. 2334, as follows:—

> Imparibꝫ meritis tria pendēt corpora ramis
> Dismas | et gesmas ī medio diui | na ptās (potestas).
> Dismas saluatur gesmas vero dampnificatur.

The second inscription, in three lines at the bottom, is a paraphrase of the hymn "Ave verum."

> (A)ue uerū corp' domī nrī ihū xpi natū ex maria virgine vere passum et ymmola | (t)u in cruce pro homīe cui' latus perforatū vere fluxit sāgwīe esto mihi p̄gustatū īmor | (tis) examīe o dulcis o pie o ihū xp̄e fili marie miserē michi qui passus es pro me Amen.

[405 × 268 (cut); without the border, 347 × 228.] The impression is worm-eaten and mutilated, the outer border being almost entirely lost, except on the r. side. Colours: green, yellow, madder red, light brown. Watermark: Gothic a with trefoil ornament at top.

Purchased from Messrs. Smith, 1845. Formerly in the collection of W. Y. Ottley (sale, May, 1837, lot 1895). "It was discovered pasted on the inside cover of the celebrated vellum copy of the Mazarine Bible, formerly Mr. Nicols' of Pall Mall, and was purchased at the sale of his collection by Mr. Britton, for Sir John Soane, who afterwards relinquished it to Mr. Ottley." Repr. (much reduced) Willsh. i., pl. i. Another impression is in the Berlin Cabinet.

The so-called Mazarin Bible (Hain 3031) was printed at Mentz about 1452–6. That date, of course, proves little with regard to the date of the engraving, the more so as the other dotted print found in the same volume—The Agony in the Garden, Schr. 2241, in the Althorp (now Rylands) collection—is in a very different style (*see* repr. Ottley, "Inv. of Pr.," 1863, p. 196). In addition to the bad drawing, the white background, the preponderance of the dotted technique pure and simple over other processes, and the fact that no ornamental stamps are used, point to an early date. The folds of the drapery are still comparatively soft and rounded. Dots are used in a very uncommon way at the side of the nose in several of the faces. Other unusual features are the drawing of the veins on our Lord's arms in white lines, and the attempt, noticeable especially on the hind-quarters of the horse in the foreground r., to express modelling by the grouping of dots of different sizes. The latter peculiarity is also observable in the St. George at St. Gallen, Schr. 2635. From the present print was derived one of the old names of the *manière criblée*: "style of the Mazarin Crucifixion."

† CALVARY.

Schr. 2334. (Reproduction.) W.—B 8.

Heliogravure from the original in the collection of Baron Edmond de Rothschild, Paris (other impressions at Halle and Königsberg), which is a copy of the print just described. The sun and moon are omitted, the souls of the two thieves are differently represented, and there are several minor changes. The text is the same.

THE ENTOMBMENT.

Schr. 2364. *See* B 4 (5).

THE RESURRECTION.

Schr. 2376. *See* B 4 (7).

B 8.

THE EVENTS OF THE DAY OF THE RESURRECTION.

Schr. 2382. W.—B 10.

In the foreground l. Christ is stepping out of the tomb, with the cross and banner in his l. hand, and the r. hand raised in blessing. Of the four guards the two foremost are starting up in consternation, while the others are still asleep. St. Mary Magdalen and the two other Maries are seen approaching from behind. In the foreground r. Christ appears to the Virgin Mary, who is sitting with a book on her knees in a Gothic chapel. Farther up the print Christ appears to St. Mary Magdalen in a round garden enclosed by a wattled fence. At the top of the print l. Christ appears to St. Peter (Luke xxiv, 34 ; 1 Cor. xv, 5). Next he converses with the two pilgrims on the way to Emmaus, and lastly he is seen seated between them at table in a house, where he is made known unto them in the breaking of bread. In the first our scenes Christ wears only the loin-cloth, and a mantle clasped at the throat but open in front, except in the scene with St. Mary Magdalen, where the mantle is drawn closely round him. In the scenes with the two pilgrims he wears a conventional mantle and tunic and a low hat. Plants and flowers occur in considerable variety, and there is some attempt at a naturalistic drawing of clouds. Over the gate of the house at Emmaus are two shields containing marks, a triple hook and a double A, in white on a black ground.[1] The print is enclosed by a border of two black lines.

[368 × 244.] In perfect preservation. Colours: pink, green, yellow, brown. Watermark, Gothic 𝔓.

Purchased in 1851.

This print is interesting as a specimen of all the varieties of the technique known as *manière criblée*. In addition to the punched dots, the knife and the burin can be clearly traced in the coarser and finer lines, producing the effect of dark on light and light on dark respectively. The mantle of Christ in the first four scenes described is quite free from dots, but is carried out entirely in delicate white lines, crossing each other on the black ground, of which, indeed, but little is left. Bolder work, cut with the knife, is to be seen on the sides of the tomb, on the bare arms and legs of Christ, and on the sky. Lastly, three ornamental stamps are used, a fleur-de-lys on the shield l. and on the table-cloth in the supper at Emmaus, a quatrefoil on the tunic worn by Christ in the two last scenes, and on the ground behind one of the sleeping warriors, and a six-rayed star with black centre on the robe of the Virgin.

Clouds of precisely the same kind occur on the Calvary (Schr. 2339) at Munich (repr. Schmidt, 81), in which the drawing of some of the faces recalls the present engraving. The resemblance is perhaps hardly sufficient to warrant the attribution of the two to the same artist; I have no hesitation, on the other hand, in recognising the same designer in the Calvary at Oxford, Schr. 2338 (also at Vienna. without the *passe-partout*). Several of the faces are clearly drawn from the same models, *e.g.*, St. Mary Magdalen, and that one of the pilgrims to Emmaus who appears to the left of Christ. The latter appears again among the persons standing to r. of the cross in Schr. 2338.

CHRIST APPEARING TO ST. MARY MAGDALEN.

Schr. 2385. *See* B 2 (2).

CHRIST APPEARING TO ST. MARY MAGDALEN.

Schr. 2386. *See* B 4 (8).

CHRIST BEING NAILED TO THE CROSS.

Schr. 2416. *See* B 4 (2).

CHRIST DESCENDING INTO HELL.

Schr. 2424. *See* B 4 (6).

† THE DEATH, ASSUMPTION AND CORONATION OF THE VIRGIN.

Schr. 2435. (Reproduction.) W.—B 15.

Collotype of the original [354 × 252] in the collection of Mr. A. H. Huth, London. The same collotype is published in Willshire's "Introduction to Ancient Prints," ii, 72.

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[1] *See* facsimiles, Schr. iii, pp. 301, 320. The former mark also occurs in a slightly different form on a dotted print at Munich, Schr. 2527, St. Anne. Schr. regards it as the mark of the metal-engraver.

† SALVATOR MUNDI.

Schr. 2454. (Reproduction.) W.—B 11.

Photograph of the printer's mark used from about 1479 onwards by Heinrich Quentell, Cologne. The original [79 × 61] is in the University Galleries, Oxford. Three other impressions are mentioned by Schr.

The cut is a copy of the engraving by the Master of the Berlin Passion, Lehrs 41 (*Jahrb.* xxi, 149).

B 9.

ECCE HOMO.

Schr. 2457. W.—B 9.

Christ stands, bending forward and turned to r., on a ledge of the tomb, which lies obliquely across the print. He wears the crown of thorns, the loin-cloth and a long mantle, fastened by a loop at the throat, but open in front. His hands are crossed before him and bound by a cord at the wrists. He holds a palm in his r. hand. The seamless robe and the dice lie on the ground near his feet. Behind the tomb is the *Tau* cross, with **INRI** on a placard nailed to a board with obtuse angles. On either side of this are the sun and moon, and white stars against the black background. The other instruments of the Passion are arranged on either side of the cross, viz., reed and sponge, pillar, cord, scourge, rod and cock on l. side, the head of Judas, two crossed staves, spear and nails on r. side. At the foot is the title **·ECCE· HOMO** in black on a white ground. The whole subject [305 × 124] is surrounded by text describing Our Lord's fifteen inward and spiritual sorrows, arranged in six lines at the top, thirty lines on either side, and three at the bottom. The text as printed by Schr. requires the following corrections:—p. 91, l. 2, for **in, sellen**, read **In, Sellen**; l. 3, for **stann** read **stunt**; l. 4, for **solt** read **solte**; line 6, for **barmherzigkeit** read **bamherczigkeit**; p. 92, l. side, l. 9, for **dott** read **doet**; l. 16, for **schlicher** read **schlieher**; l. 29, for **empfy** read **enpfy**; r. side, l. 4, for **wollte** read **woltte**; l. 6, for **scheinende** read **schemende**; l. 25, for **himeleschē** read **himelischē**; l. 28, for **an vatter liche** read **on vatterliche**; l. 29, for **an** read **on**. The copy described below reads **scheinende** and **an**, but **on** is certainly right in the original, while **schemende** seems preferable to **scheinende**, though the latter is possible.

[396 × 260.] In fair preservation, but somewhat worm-eaten, and torn along the edges. Colours (faded or washed): madder red, brown, yellow.

Purchased from Messrs. Smith, 1845.

The *technique* is the usual combination of dots with lines produced by knife and burin. No ornamental stamps are used. A woodcut (Schr. 878) of the same subject and with the same text, but in a different dialect, is in the Munich Cabinet (repr. Schmidt 71). It agrees with the dotted print almost line for line, but omits (1) all above the beam of the cross, (2) the beard of Judas, (3) the rays and dots on the nimbus, and all other dots whatsoever. It seems that the woodcut is a copy, not the original of the dotted print, for the following reasons:—

(1.) Although no attempt is made to imitate the *technique* of the *manière criblée*, the ornament on the tomb belongs rather to that style, and the large nails, closely reproduced in the woodcut, are one of the characteristics of the dotted prints, and one never found, I believe, in an original woodcut.

(2.) The sun, moon and tablet above the cross-beam in the dotted print are quite in keeping with the remainder of the design. It is less probable that they were added here than that they were omitted in the woodcut.

(3.) The text in the woodcut is inaccurate, and does not fit well into the space provided for it.

B 10.

THE MAN OF SORROWS WITH FOUR ANGELS.

Schr. 2462.

Christ, wearing the crown of thorns and a floriated nimbus with rayed disk, stands in the tomb, on the front of which is the inscription, **SEPVLE RVM DOMINI NOƧTRI IHEƧV CRIƧTI,** over a Romanesque arcade. His face is full, but his eyes are looking downwards to l. His hands are crossed on his breast, but are not tied. His body is seen as far as the hips, and is covered only by the loin-cloth. He is surrounded by a halo of flames (resembling feathers) and rays. Four angels with long wings hover in the air, carrying the instruments of the Passion. The lower pair carry the pillar and cord (l.) and the rod, scourge and nails (r.) respectively. The upper pair have the cross (l.) and the spear and reed with the sponge (r.). The background is black, relieved by clouds and stars. The border consists of a white and a black line.

[175 × 123.] In good condition, but cut slightly within the border in several places. Colours: pale red, yellow, green (all faded). No watermark. This print is interesting technically, as combining most of the varieties of the process, though the use of dots is reduced to a minimum. They only occur at both ends of the tomb in the lower corners. No ornamental stamps are used.

From the collection of Mr. John Malcolm, of Poltalloch, purchased in 1895.

B 11.

THE MAN OF SORROWS WITH A MONK.

Schr. 2464; W. u. Z. 444. W.—B 44.

Christ, whose body appears as far as the hips, where it is covered by the loin-cloth, stands l. in front of the Latin cross, at the top of which is a scroll with the letters **I И R I.** He has a floriated nimbus with rayed disk. His head droops slightly towards the r.; his eyes are bent downwards and nearly closed. He has a short beard, and his long wavy hair falls over his shoulders. His arms are pressed close to his side as far as the elbows, where they are bent, and cross one another at the wrists. The wounds are conspicuous in the backs of the hands, as well as the spear wound in the side. A young tonsured monk is seen in profile r. looking up at Christ, as he speaks the words (inscribed in Roman capitals on a scroll) **MISERERE MEI FILI DAVID | MATHEI XV.** He appears to be kneeling, but only the upper part of his body is visible. The background, behind the cross, is filled in with a brocaded stuff of large pattern. The whole is enclosed by a double border.

[119 × 81.] In fair preservation, but slightly worm-eaten and stained, and not an early impression, for the block shows signs of wear. There is no colouring.

No dots occur, and there is none of the coarse work with the knife usually to be seen on prints of this style, but the characteristic cross-hatching in white lines is used on the face and body of Christ, which are carefully modelled, and on the monk's cowl. Elsewhere the shading is carried out in carefully drawn black lines, which slope from l. to r. on the cross, but are horizontal on the plain ground of the brocade.

Purchased at the Weigel sale, 1872.

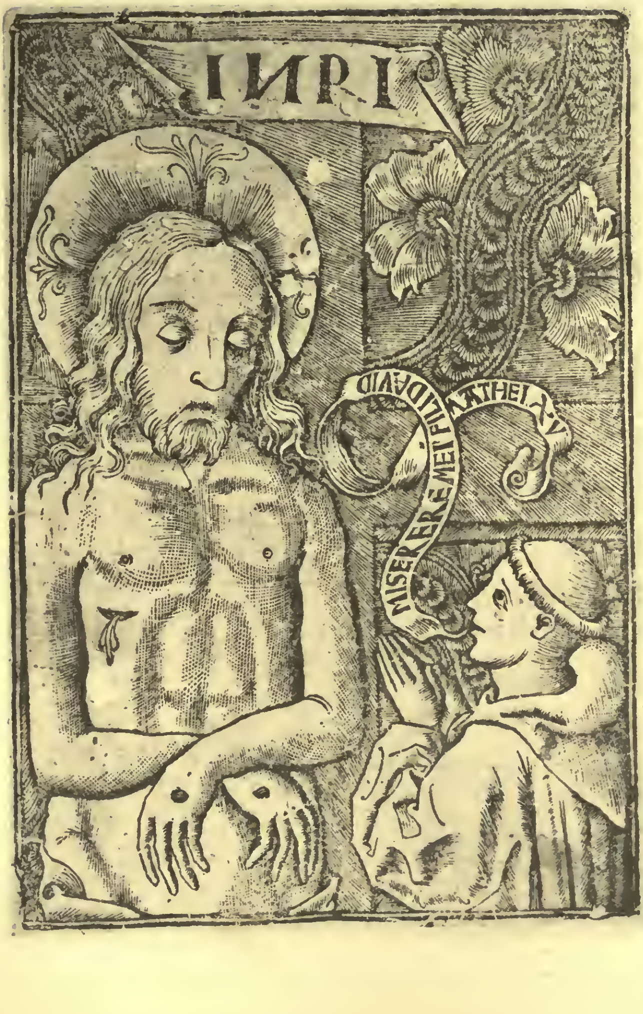
THE PIETÀ.

Schr. 2474. *See* B 4 (4).

PLATE V

ANONYMOUS, XV. CENTURY

THE MAN OF SORROWS


INRI
MISERERE MEI FILI DAVID
MATHEI XV

B 12.

THE MYSTERY OF THE INCARNATION

Schr. 2481. W.—B 45.

The Virgin, on whose black nimbus is the inscription in white letters • **ecce ancilla** • **domini** • is seated in the midst of a round garden enclosed by a palisade. On the ground outside this, at the bottom of the print, lies a scroll with the words **ortus ɔclus** (hortus conclusus). The Virgin is surrounded by emblems of her perpetual virginity, viz.: (1.) The fleece of Gideon, **vellus iedionis**; (2.) the golden pot of manna, **urna auria** (urna aurea habens manna, Heb. ix, 4); (3.) a tower in two storeys, near which is a scroll with the words **porta esechielis** (porta clausa, Ezek. xliv, 4); (4.) Aaron's rod which budded, **virga aaron** (Heb. ix, 4), placed upright over the ark of the covenant, with six other rods on either side of it, decreasing in height, like the pipes of an organ; the holy Dove has alighted on Aaron's rod; (5.) a closed gate, perhaps also in allusion to Ezekiel, without inscription; (6.) a sealed fountain, **fons signnat'** (in reverse). Outside the palisade to l. of the tower is seen the bust of God the Father, with both hands raised, in the midst of the burning bush. He has a cruciform nimbus, with black disk and white rim. On a scroll l. are the words **rubus moys** (or **moisi**; the second word is illegible). Farther r., beyond the rod of Aaron, is a town surrounded by a wattled fence with open gate on a rocky hill (civitas supra montem posita, Matth. v, 14?). Below, on a level with the Virgin, outside the fence of the garden, is the angel Gabriel, who blows a horn, from which proceeds a scroll with the words (in reverse) **aue gracia plena dn̄s tcm.** In his l. hand he holds a hunting spear and a cord by which two hounds, identified as **veritas** and **huīlitas**, are held in leash. A third hound, **castitas**, runs behind the others. They are in pursuit of a unicorn, which has leaped the fence and taken refuge at the knees of the Virgin, who lays the fingers of her r. hand on its horn and caresses its neck with her l. hand. Six wide-leaved plants of various kinds grow in the foreground, six more are to be seen in the garden, and another, of starlike form, grows beyond the palisade, near the burning bush. The ground, both within and without the garden, is stippled over irregularly in black and white to suggest sand or gravel. The whole is enclosed by a border consisting of a wide black line.

[128 l.–131 r. × 91.] In perfect condition, without margin. Uncoloured. Watermark, Gothic **p**.

Purchased at the Maberley sale, May, 1851, lot 624. Formerly (1828) in the collection of W. Y. Ottley. (Sale, May, 1837, lot 1894.) Weigel, Kunstkatalog i (1838), 6te Abth. 6897. *See* Ottley, "Inv. of Printing," 1863, p. 194. S. Leigh Sotheby, "Principia Typographica" i, 33, 199, with repr., pl. xlvi.

The mystical subject of this print is very fully explained by Alwin Schultz, "Legende vom Leben der Jungfrau Maria" (Leipzig, 1878), pp. 50–55 (quoted by Willsh.) *See* also other authorities quoted by Willsh. and Schr. i, 1019, iii, 2205, 2480. It is a development of an earlier and simpler piece of symbolism in which the unicorn in the lap of the Virgin is an emblem of her immaculate purity. In the mediæval bestiaries the unicorn is so timid that it will take refuge in the lap of a virgin only, and may there be caught. (*See* the lines quoted from "Parzival," by Wolfram von Eschenbach.) It is familiar in other contexts as an emblem of chastity, *e.g.*, in Petrarch's Triumph of Chastity. The Virgin is painted with the unicorn in her lap in "Epitaphien," or memorial pictures of the years 1461 and 1478 in the churches of St. Laurence and St. Sebald at Nuremberg.

In the extension of the allegory, the unicorn which takes refuge in the bosom of the Virgin is the Second Person of the Trinity; Gabriel acts as huntsman at the bidding of the Father; the hounds are the motives which urge the Eternal Word to the Incarnation.[1] These ought, strictly, to be four in number, misericordia, veritas, justitia, and pax. (Ps. lxxxv, 10.)

The fullest representation of the subject, with all the emblems of the virginity of our Lady, and the four dogs, is a picture of 1515, in the Cathedral of Merseburg. Several others, painted or carved, are mentioned by Schultz. Schr. describes a woodcut of the subject in the Germ. Museum, Nuremberg (1019), the border of a dotted print at Berlin (2205), in which the hunting of the unicorn is combined with the burning bush, Aaron's rod, Gideon's fleece, and Abraham's sacrifice, and a dotted print at Danzig (2480), which agrees in most respects with that described above. In all these prints there are but three hounds, which are identified in the Danzig print as misericordia, veritas and justitia. The introduction of castitas and humilitas in the present case is exceptional. The subject also occurs in a woodcut in Ulrich Pinder's "Beschlossen Gart," Nuremberg, 1505. Peltzer[2] describes a good representation of the subject on the backs of two adjacent panels of a Passion series of the school of Schongauer in the Colmar Museum, from the Dominican convent of that town. These paintings contain the four hounds, correctly named, and numerous emblems of the Virgin.

The technical execution of the print agrees in principle with the *manière criblée*, but no dots are used. The usual cross-hatching in white lines is to be seen on the mantle of the Virgin and on the rocky hill. The whole work has been carried out with great delicacy by the burin, and there is an unusual amount of relief and careful gradation of light and shade, especially in the drapery. The drawing and the type of face suggest the Netherlands or lower Rhine as the place of origin. The subject, to judge by the representations of it which are extant, was more frequent in the North than in South Germany. Ottley considered that the impression had been produced by friction. Willshire denies the "shining appearance" of the back, alleged by Ottley. Since he wrote (?) the print has been backed, so that there is no evidence remaining for either view.

† THE MYSTERY OF THE INCARNATION.

Schr. 2481. (Reproduction.) W.—B 46.

A proof of the lithographic facsimile by Sheldrick, produced in 1828, published in S. Leigh Sotheby's "Principia Typographica" (1858), vol. i, p. 199, pl. xlvi, being one of the four early proofs mentioned on p. 33 of the same work. Its agreement with the original is exceedingly close.

Presented by S. Leigh Sotheby, jun.

† BERNHARDINUS MILNET (?). THE VIRGIN AND CHILD.

Schr. 2482. (Reproduction.)

Photograph of the original recently (till 1896) in the possession of Mr. G. H. Rowbotham, of Weasle, near Manchester. (*See* p. 157.)

Presented by Mr. G. H. Rowbotham, 1900.

† THE VIRGIN AND CHILD ON THE CRESCENT.

Schr. 2498. (Reproduction.) W.—B 13.

Photograph of the original [146 × 109] in the University Galleries, Oxford, from the Douce collection.

† ST. ANDREW.

Schr. 2525. (Reproduction.) W.—B 16.

Photograph of the original [247 × 170] in the University Galleries, Oxford, from the Douce collection.

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[1] A recent writer on this subject, M. Germain ("La Chasse à la Licorne et l'Immaculée Conception," Paris, 1897), adopts a different interpretation of the allegory; he applies it not to the Incarnation of our Lord, but to the Immaculate Conception of our Lady.

[2] "Deutsche Mystik und Deutsche Kunst," Strassburg, 1899, p. 196.

† ST. ANTONY.

Schr. 2537. (Reproduction.) W.—B 17.

Photo-lithographic copy of the original in the collection of Baron Edmond de Rothschild, Paris.

Another impression is in the Munich cabinet. Repr. Schmidt 77.

B 13 (1–9).

A SERIES OF NINE SAINTS.

Schr. 2541, etc. (Woodcuts.) W.—B 48 (1–9).

Ten leaves (ff. ccxcvii, ccxcviii, ccc, ccclxix, ccclxxxiii, ccccv, cccclvii, cccclxviii, cccclxxi, cccclxxiii) from a Flemish MS. book of prayers contain the same number of cuts, printed separately and pasted on the leaves before the MS. was written. Of these nine, now to be described, are uniform in style: the last, St. Margaret (Schr. 2699), has no connection with the rest, beyond the fact that it was found in the same MS. It is a true dotted print, and is described separately below. These nine cuts are placed by Willsh. among "modifications of the *manière criblée*," and spoken of as "engravings," the context implying "on metal," though this is not stated. Schr. similarly describes the set as "interrasiles," and places them among dotted prints, observing merely, "Toute cette suite est réalisée au moyen du couteau sans emploi de la manière criblée," *i.e.*, without actual dots. The facts stated are so far quite accurate, but it is possible that the inference drawn from them is wrong, and that the cuts were produced under the influence of the *manière criblée*, not on metal but on wood. It is quite likely that if Willsh. had not found them associated with the dotted print, St. Margaret, it would not have occurred to him that they were anything but woodcuts. The chief feature which suggests a metal-cut is the method of shading by cross hatchings in white line, which leave black squares standing in a regular pattern, especially in St. Roch, no. (6). But on comparing this with the analogous shading on an undoubted dotted print an important difference will appear. There is not the regularity produced by the burin ploughing out two series of furrows which cross one another at regular angles. Instead of this, it will be observed that while lines of tolerable regularity can be perceived in one direction, the eye can trace no similar lines crossing them from another side. It would seem rather that the (black) lines produced by simple hatching in one direction on the wood-block had afterwards been laboriously broken up into irregular dots by cutting out pieces from them with the knife. Moreover, this method of shading is combined with another, never to be seen on the dotted prints, in which two rows of short horizontal strokes are ranged, as it were, along an imaginary vertical line, branching off from it alternately to l. and r. See especially the drapery of St. Antony, no. (1) and St. Barbara, no. (8). The more ordinary hatching in single rows of straight lines, either detached or placed along the edge of an outline, recalls by its dull mechanical regularity the technique of the wood-cutters of the Netherlands. Of actual design carried out in white line there is none, except the wall in the background of St. Nicholas, no. (5), where the courses of the brickwork are drawn in white, the bricks themselves being black (elsewhere brick walls are represented by very regular rows of short *black* lines, which suggest the courses of the brickwork very effectively, without actually outlining the bricks), and the name of St. Sebastian, no. (7), where the letters are white on a black ground. The inscriptions elsewhere are black, as in woodcuts, and this exception can easily be accounted for, as an attempt to copy the technique of the *manière criblée* on another material. The white pattern on the floor in no. (5) may be explained in the same way. The black lines in the *manière criblée* never have the regularity and even thickness everywhere observable in this set, whilst here there is nothing comparable in fineness to the burin-work which occurs in the dotted prints. Another point of dissimilarity is the scarcity of black masses, and the complete absence of the thin white lines by which the main outlines of the composition were generally, though not invariably, drawn on the metal before any details were put in. The backgrounds are cut away quite clean. The border of no. (3), St. Macarius, is slightly broken away at the top, exactly in the manner found on wood-blocks. The whole set is uniform in size [*c.* 53 × 42] and colouring. The paper is stained a light buff, which contrasts with the white paper on which the MS. is written. The colours used are vermilion, light red, light brown, olive green, and a bright yellowish green. The border consists of a narrow and a broad black line, and an interval between them which has been left white, except in no. (2), where it has been coloured vermilion by the rubricator. The MS. is written in a brownish-black ink, fifteen lines to the page, with vermilion headings, and vermilion or blue initials. No watermark can be seen on the cuts, but portions of three different marks—a pitcher, a Gothic **p**, and a tower (or crown?) surmounted by a double quatrefoil ornament, can be seen on the paper of the MS. The set was purchased from M. Tross, Paris, in 1861.

The cuts have been retained in their present place, instead of being arranged among the generally acknowledged woodcuts, merely for the sake of convenience.

(1.) Schr. 2541. ST. ANTONY.

The Saint is seen to the knees, turned slightly to r., wearing a mantle, tunic, and high cap. He has no nimbus. He holds a staff with *Tau*-shaped head in his l. hand, and supports an open book with his r. hand, of which the little finger passes through the handle of a bell. St. Antony's fire is represented literally in flames which rise on either side. In the background r. is a wattled fence, and beyond it a chapel on a rock. Another steep rock with a tree growing out of it is to l. of the Saint's head.

The cut is placed on the verso of fol. ccxcviii of the MS. The antiphon, commencing on the recto following the collect of St. Paul the Hermit, is concluded on the verso and followed by the collect of St. Antony.

(2.) Schr. 2622. ST. ERASMUS.

The Saint, naked but for a loin-cloth, is stretched on a plank, to which his feet are tied. The plank is raised by smaller cross-pieces of wood off the chequered floor, and the Saint's arms are bound behind him on the lower side of it. On the floor r. are his mitre and a crouching dog. Beyond the plank rise two posts, which carry a winch, on which the intestines of the martyr are being wound as two executioners turn the handles. A third stands in the background, and the Emperor (Diocletian) watches the scene, pointing with his sceptre to Erasmus. The hand of God in benediction is extended from a radiant cloud l. The background is a plain wall.

The cut is placed on the recto of fol. ccclxix of the MS., which begins with the heading, "*van sinte Erasme martela' gebet.*" The prayer itself, "*O heere sinte Erasme marl' ēn busscop gods,*" etc., is concluded on the verso and followed by a prayer to St. John the Baptist. At the foot of the recto is the signature *I* (cut).

(3.) Schr. 2691. ST. MACARIUS.

The Saint, in episcopal vestments, without a nimbus, stands in a garden bounded by a brick wall, with a wide stone coping, over which two trees are seen. He holds a patriarchal cross in his l. hand, and in his r. hand a stone and three nails. His name, **S. macha = rius.** in black gothic letters, is placed against the sky on either side of his mitre.

The cut is placed on the verso of fol. ccxcvii of the MS. (the leaf immediately preceding that which has the cut of St. Antony). The prayer on the recto is addressed to the Virgin. The text on the verso relates not to St. Macarius but to St. Paul the Hermit: "*paulus ierste heremit gebet. Suuer bistu Pauwels ierste h'amÿt,*" etc.

Thirty saints of the name of Macarius are known to the Bollandists. This is St. Macarius of Armenia, Patriarch of Antioch, † 1012. He resigned his see from motives of humility, and went on a pilgrimage to Palestine, where he attempted to convert Jews and Saracens. They threw him into prison, where they crucified him on the ground, and laid a hot stone on his breast. The nails sprang of their own accord out of his hands and feet, and the prison doors flew open. Macarius then travelled to Europe, and passed through Bavaria, down the Rhine to Flanders, working many miracles on his way. He was attacked by a pestilence which broke out at Ghent in 1012, and prophesied that when he and two others should have died, the plague would cease. This was fulfilled. His relics are preserved in the Cathedral of Ghent. The Saint is still held in great veneration in Belgium, and invoked against pestilence. His name appears in the Calendar on 10 April, the day of his death (Guérin, "Les petits Bollandistes," iv, 314). The Crucifixion of St. Macarius (omitting the stone) was engraved by Adriaen Collaert in Riccius, "Triumphus Jesu Christi Crucifixi," Antwerp, 1608. Cahier (followed by Schreiber) explains the emblem as the heart of Macarius, which was pierced with sorrow at visiting the scenes of Christ's Passion, or at the sins of his people; but this allegorical interpretation is less satisfactory than the literal explanation afforded by the legend.

(4.) Schr. 2706. St. Martin.

The Saint, in knightly costume with a double nimbus, is riding to l., but turns aside to divide his mantle, which is lined with ermine, with the, sword which he holds in his r. hand, for the benefit of a poor cripple, who drags himself along on the ground. The horse turns its head to look at the beggar. In the background is the wall of a fortress, ending l. in a square tower with loopholes and battlements and a bulbous roof, and r. in an open gate, with a portcullis.

The cut is placed on the verso of fol. ccccIvii of the MS. The text on the recto refers to St. Leger, but ends with the heading "*van sinte martinus ghebet*," and an antiphon follows on the verso.

(5.) Schr. 2714. St. Nicholas of Myra.

The Saint, in episcopal vestments, with a rayed, double nimbus, stands turning to r. on the chequered floor of a Gothic chapel, holding his pastoral staff in his l. hand, and raising his r. hand in benediction towards the three boys, whom he miraculously restored to life when they had been killed for food during a famine and salted down in a tub. In the background is a row of columns which stand on the coping of a low wall, and support the roof of the building.

The cut is placed on the recto of fol. cccclxxiii of the MS. The text has the heading "*van sint' claes eyn schoen ghebet.*" The prayer occupies both sides of the leaf.

(6.) Schr. 2724. St. Roch.

The Saint stands turning to r. in pilgrim's dress with double nimbus, holding a staff and wallet in his l. hand, and drawing his tunic aside with his r. hand to show the wound in his thigh. The angel stands before him, with both hands outstretched. In the foreground stands a dog holding a loaf in its mouth. Some stones lie on the ground l., and a plant grows in the corner r. On the ground are several irregular patches of dots. A wattled fence is in the background. Over the saint's head is his name, **Scts Rochus**, in black Gothic letters, followed by an ornamental cross. Some white dots may be observed among the curls of his hair, which seem to be a reminiscence of the *manière criblée*.

The cut is placed on the recto of fol. ccccv of the MS., which has the signature *O.* 2 at the foot. After five lines, which conclude another prayer, stands the heading, "*van s' rochus gebet*," followed by the prayer, which occupies both sides of the leaf.

(7.) Schr. 2728. St. Sebastian.

The Saint is seen to the waist only, standing, in knightly costume, having a short tunic over his armour, and a mantle fastened by two cords with tassels across the throat. His sword hangs at his r. side. In his l. hand he holds a large arrow point downwards. His long, curly hair is covered with a round cap, which is surrounded by a nimbus with double rim and rayed disk. The background is covered with short, horizontal strokes, at the top is a black band, 4 mm. in width, on which the name **St. sebastian'** stands out in white Gothic letters.

The cut is placed on the recto of fol. ccc of the MS., which begins with the words " . . *bastiano ōs moet beschermen en̄ te hulpē comē,*" part of a prayer which occupies the whole recto. On the verso is another prayer relating to St. Sebastian, followed by an address to St. Agnes.

(8.) Schr. 2559. ST. BARBARA.

The Saint is seen to the knees, seated, with an open book in her lap, holding a palm-branch in her l. hand, looking to r. She wears a long robe with a jewelled border at the neck, and tight sleeves. Her hair is loose, and she wears a crown with a band over it, which passes under her chin. Her nimbus has a double rim. In the background l. is a low wall with a narrow window through which the open country is seen. R. stands the tower in three stages, with a porch or small chapel at the foot.

The cut is placed on the recto of fol. cccclxxi of the MS., which begins at once with a prayer addressed to St. Barbara, " *O Bloeme der meechdē O alre suetste gloriose maeget en̄ marteleerse Barbara,*" etc., which occupies both sides of the leaf. Immediately under the cut are the names " *Jhesus maria barbara* " in red letters.

(9.) Schr. 2582. ST. CATHERINE OF ALEXANDRIA.

The Saint is seen nearly to the knees, looking to r., holding sword and book in her r. hand, and the marriage-ring in her l. hand, which is raised. She wears a long robe with loose sleeves. Her long hair falls loose, and is covered only by a crown, round which is a nimbus with double rim. In the background is a low wall with a coping, above which is the broken wheel, r. The upper part of the background is filled in with short horizontal strokes.

The cut is placed on the verso of fol. cccclxviii. of the MS. At the end of the recto is the heading, " *van sinte Katherina gebet,*" and at the top of the verso the prayer begins. " *O God gruet v Katherina w'dyge joncfrouwe,*" etc.

B 14.

ST. BARBARA.

Schr. 2547; W. u. Z. 362. W.—B 34.

The Saint stands on a grassy field, turning slightly to r. The upper part of her body is thrown back, but the head again bends forward. She has a crown with three large flowers, and an ornamental halo with black disk and double white rim. Her long hair falls over her shoulders. The lips are thick, and an arched line produces the effect of an oval lump on the chin. The hands are badly drawn. She wears a loose mantle over a robe with a jewelled girdle. She holds a closed book in her r. hand, and supports on her l. hand a tower in three stages, of which the uppermost contains three windows, the next four, and the lowest one window and a door, in all eight windows, not 'seven' (Willsh. Schr.). At the top of the tower is a tall, conical ornament, perhaps intended for a monstrance containing the host. The ground is covered with a variety of plants, of which the most conspicuous are two strawberry plants l. and r. bearing fruit. The other kinds have a flower composed of three large dots, or a wide rounded leaf shaped like a mushroom. The background is composed of the diaper pattern already described (B 3, see also B 5, 6), in which the flowers placed at the intersection of the cross-lines are composed of four petals printed with a three-toothed stamp, and placed round a central ring, The pattern ends at the bottom in a fringe, which shows that it is intended to represent brocade or tapestry. The border consists of a broad black line with a narrow white line within it.

The print itself [177 × 117] is placed within a *passe-partout*, 23 mm. in width, consisting of a wavy band of frilled clouds with white stars on a black ground, interrupted at the corners by medallions with the emblems of the four evangelists, named as follows:
l. upper corner **mathe** (r. upper corner, St. Mark, wanting), l. lower corner, **lucas,** r. lower corner, **Johane(s)**. The outer border is composed of two white and two black lines. A white space 2–5 mm. in width is left between the print itself and the *passe-partout*, and on the upper part of this space is written in an old hand *SANCTA WIRGO BARBA(RA)*.

[231 × 163 (cut).] In good condition, except that the entire r. upper corner is torn away, including part of the print itself, and the *passe-partout* is cut nearly to the middle all down the r. side.

Colours: yellowish green, madder red, pale brown. No watermark.

Margin (bottom only), 5 mm.

Purchased at the Weigel sale, 1872.

Other impressions of this engraving without the *passe-partout* (not copies, as Schr. asserts) are in the Berlin and Munich Cabinets, and in the Bibliothèque Royale at Brussels. A comparison of facsimiles of the Munich impression (Schmidt 88) and the Brussels impression ("Docum. iconogr. et typogr.," 1877, text by Hymans) with the British Museum impression leaves no doubt that they are from the same plate. All three have the slip near the centre of the lower border, by which a blade of grass has been carried down accidentally right through the black border-line, and the mistake in the pattern in the second row of roses from the bottom on the left, by which the wrong kind of flower is introduced. It might be expected, on the analogy of the St. Catherine by the same artist (Schr. 2571–2), that a copy would exist *in reverse*, but no such copy has been described. B 20, St. Dorothy (Schr. 2607), was also designed by the same artist. The ornamental stamp used on St. Barbara's girdle and for the conical object over the tower recurs on the girdles of the two other saints. The three-toothed ornament used for the petals of the flowers is applied to the decoration of St. Catherine's nimbus, as well as to the large flowers at the corners of the inner border. The mushroom-shaped leaf or flower is common to all three prints.

† ST. BARBARA.

Schr. 2556. (Reproduction.) W.—B 36.

Photograph of the original [79 × 54] in the University Galleries, Oxford, from the Douce collection. Other impressions are in the public collections at Berlin, Vienna and Paris.

ST. BARBARA.

Schr. 2559. *See* B 13 (8).

B. 15 (1–3).

THREE PRINTS FROM A SERIES OF VIRGIN SAINTS.

(1.) ST. BARBARA.

Schr. 2561; W. u. Z. 373. W.—B 35.

The Saint stands turning to r., carrying a palm-branch in her r. hand, and supporting with her l. hand the tower, which is in two stages, with two windows in the upper storey, and the chalice and host within an open door in the lower. She wears a robe and mantle, and a crown, and her head is surrounded by a nimbus with plain, black disk and white rim. Her long hair falls down her back. The ground, on which two plants grow, is dotted, and bordered at top and bottom by a white line. At the bottom is a black space on which is the name **Sant barbara** in white Gothic letters, with an ornament consisting of nine dots round a ring between the two words. The background is covered by long sprays of foliage, white on a black ground, which bear flowers composed of six or seven dots round another dot in the centre. The whole is surrounded by a narrow white line and a broad black line beyond it.

[48 × 35.] In good condition, withont margin. Colours: madder red, yellow.
Purchased at the Weigel sale, 1872.

(2.) ST. CATHERINE OF ALEXANDRIA.

Schr. 2584; W. u. Z. 372. W.—B 39.

The Saint stands, turning slightly to r., wearing a crown, robe and mantle, with long hair falling down her back. Her nimbus has a plain, black disk and a double white rim. She holds a closed book in her r. hand and places her l. hand on the hilt of a sword, the point of which rests on the ground between the spokes of the wheel. The ground is dotted. Three tufts of grass and a plant with three tall flowers grow on it. The background has the pattern described in the last print, the only difference being that all the flowers have seven dots, and the centre is not a dot, but a ring. At the top of the print is a scroll, which bears on a black ground, outlined in white, the name **S. kather**, in white Gothic letters. Border, a white line (the black line beyond it is almost entirely cut away).

[45 × 31 (cut).] In fair condition, but somewhat rubbed, and cut within the border
Colours: yellow ochre, yellowish green, traces of light red or brown.
Purchased at the Weigel sale, 1872.

(3.) ST. MARGARET OF ANTIOCH.

Schr. 2699. W.—B 48, 10.

The Saint stands, turning to l, wearing a crown, robe, girdle, and mantle. She holds in her r. hand a tall cross, and in her l. hand a chain, fastened to the neck of the dragon, which is coiled round her feet. Five tufts of grass grow on the dotted ground, and the background has the same pattern as the other two prints, except that in this case the flowers are composed of eight dots arranged round a central ring. A black band with white borders passes across the top of the print, on which the name **margareta** is engraved in white Gothic letters. The border is a white line, which probably had a broader black line outside it, which has been cut away.

[45 × 32.] Well preserved, but cut within the border. Colours: madder red, yellow, verdigris green. The cut is pasted on the verso of fol. ccclxxxiii of the MS. described above (p. 183). Over it is the heading "*van sinte margrieta ghebet.*" followed by the prayer "*O heilighe martelersse sinte margrieta,*" etc.

Purchased from M. Tross, Paris, in 1861.

The three prints just described agree closely with one another, not only in dimensions, ornamentation and technique, but in the drawing of the features. All three saints have the same oval face with a long nose and straight eyebrows, and a dejected expression. St. Catherine and St. Margaret have the same unusual kind of crown, with a star on each of the points. Schr. suggests that his nos. 2520, 2616 and 2632 may belong to the same set. This does not seem probable, owing to the difference of the backgrounds, although the dimensions are the same.

† ST. BERNARDINO OF SIENA.

Schr. 2567. (Reproductions.) W.—B 18, 19.

Two impressions, coloured and uncoloured, of a lithographic facsimile, executed in Nov. 1819, at the request of N. Hill, from the original [234 × 177] in the Bibliothèque Nationale, Paris. The two impressions are numbered 8 and 22; only 25 were taken. A facsimile is also printed in Ottley's "Inv. of Printing" (1863), p. 194. The date is to be read as 1474. *See* Introduction p. 157, footnote.

No. 8 was purchased at the Macintosh sale in 1857, no. 22 from Mr. Mason in 1856.

† ST. CATHERINE OF ALEXANDRIA.

Schr. 2572. (Reproduction.) W.—B 40.

Photograph of the original [228 × 167] in the University Galleries, Oxford, from the Douce collection. This, according to Schr., is a copy in reverse of his no. 2571, of which two impressions are preserved at Munich, without the *passe-partout*. Repr. Schmidt, no. 89. The *passe-partout* in the present example is a copy in reverse of that attached to the St. Barbara (Schr. 2547) in the British Museum, so that St. Mark and St. John are on the l. side instead of the r. The original design is by the same artist as that of St. Barbara, Schr. 2547, and St. Dorothy, Schr. 2607 (B 14, 20).

B 16.

ST. CATHERINE OF ALEXANDRIA.

Schr. 2574; W. u. Z. 364. W.—B 37.

The Saint stands, turning three-quarters to l., wearing a crown, a robe and girdle, and a mantle. Her hair is drawn aside over her ears and falls over her shoulders. She has a nimbus with a double line of arcs on the black disk, and a double white rim. She carries a closed book in her l. hand, and lays the forefinger of her r. hand on the hilt of the sword, which stands with its point on the ground. An unbroken wheel stands behind the sword. An alteration has been carried out here in the design on the plate, causing some confusion, of which the traces have not been removed. The ground is dotted and ends in a wavy line at the back. Numerous tufts of grass grow on it, with three strawberry plants and two kinds of flowering plants, which bear either three or five flowers. Two tall plants, which spring from the field and run up to the top of the print, form a white arabesque against the black ground with their winding sprays of foliage and large five-petalled flowers with dotted centres. The border is a narrow white line within a wide black one. An ornamental stamp of frequent occurrence, of lozenge shape with a round hole pierced in the middle, is used on the hem of the mantle.

[171 × 118.] In good condition, but slightly worm-eaten, cut to the margin. Colours : deep madder red, yellow ochre, bright yellowish green.

The print was formerly surrounded by a *passe-partout*, of which only fragments remain, medallions of the four evangelists [diam. 20] at the corners, and panels of ornamental foliage and flowers on all four sides. These have been cut out and inlaid, at the proper distance from the print itself, on modern paper.

Purchased at the Weigel sale, 1872.

B 17.

ST. CATHERINE OF ALEXANDRIA.

Schr. 2576; W. u. Z. 353. W.—B 38.

The Saint stands, turning slightly to l., wearing a crown with fleurs-de-lys, a mantle, robe and girdle. She has a nimbus with rayed disk and a double white rim with dots. Her hair falls straight over her shoulders, hiding the ears. She draws up her robe with her r. hand, and holds a long sword by the hilt, point downwards, with her l. hand. A fragment of the wheel lies on the chequered pavement l. R. of her feet is seen the half-figure of her persecutor, the tyrant Maxentius, who has a furred cape, a chain over his breast, a flat cap with a fleur-de-lys over it on his head, and a sceptre in his r. hand. The background is formed by a curtain, hanging by rings from a rod and ending in a fringe below, with a pattern of regular squares, each containing a flower of four narrow petals. In the space between the curtain-rod and the top of the print are white stars on a black ground. The whole design is framed by a flattened Gothic arch, beyond which a broad black line forms the border of the print. No ornamental stamps are used.

[113 × 85.] In fair preservation, but damaged in a few places. Colours: pink, yellow, green (all faint). Margin [2–3] uncoloured.

Purchased at the Weigel sale, 1872.

ST. CATHERINE OF ALEXANDRIA.

Schr. 2582. *See* B 13 (9).

ST. CATHERINE OF ALEXANDRIA.

Schr. 2584. *See* B 15 (2).

B 18.

ST. CATHERINE OF ALEXANDRIA AND ST. BARBARA.

Schr. 2585; W. u. Z. 378. W.—B 47.

The two Saints stand side by side, looking at one another, under two round arches, over which a portion of a wall is seen with the bricks carefully outlined in white. The pavement under their feet is similarly divided by white lines into squares, which are not drawn in perspective. The background is uniformly black. St. Catherine carries the wheel in her r. hand, St. Barbara the tower in her l. hand. Each has a crown, and a nimbus with a single white rim. A single black line encloses the design [81 × 55], which is placed within a *passe-partout*, which consists of a band of conventional frilled clouds, enclosed by a narrow white and a broad black line.

[123 × 93.] In good condition, but slightly worm-eaten. No colouring is used except a brownish tint irregularly applied. There is no margin. No watermark.

No dots are used in this print, which is cut with the knife on metal.

Purchased at the Weigel sale, 1872.

B 19.

ST. CHRISTOPHER.

Schr. 2591; W. u. Z. 355. W.—B 20.

St. Christopher stands in mid-stream, facing to the front, but bending his head to r. He wears a short tunic and a mantle which flutters behind him in the wind. He leans with both hands on the stem of a tree, with two branches cut off just above the fork. His hands are large, and the muscles of his legs are strongly drawn. He bears on his r. shoulder the infant Christ, who has a floriated nimbus with rayed disk and triple white rim. Christ is looking down to l.; he raises his r. hand in benediction, and holds an orb with cross and banner in his l. hand. The banks of the stream consist of a number of rocky ledges, on which grass and flowers grow. On the l. side, half-way up the print, the hermit stands with his lantern, leaning on a short staff. A large strawberry plant grows near his feet, and another is seen at a little distance to r. An irregular black space just behind the hermit seems to have no meaning, and has probably been left unfinished by an oversight. Beyond the hermit, at the end of the rocks, are a castle and a tree, with a church at a lower level. On the r. side of the stream a fox crouches on the grass in the foreground. Farther up are two monks, partly hidden by rocks, and beyond them is a group of buildings with a tower. The whole sky is full of clouds, which resemble a multitude of islands in the sea. The space between the larger clouds is filled with short irregular white strokes, so that little of the black ground remains. In the r. upper corner rays dart from a band of conventional frilled clouds, within which a number of stars are seen in a black sky. The border consists of a white line within a broad, black line. The irregular edges of the white line betray the successive strokes of the knife which cut it. The extremities of the white lines cut one another at the corners, so that a piece of the black border stands out as a detached square; this, however, is imperfectly carried out on the l. side.

[261 × 180.] A fine impression, with margin [10–12], in almost perfect preservation, but slightly worm-eaten. Colours: light red, light brown, yellow, yellowish green. Margin uncoloured. Watermark, a circle.

Purchased at the Weigel sale, 1872.

Another impression of this print, in a *passe-partout*, is in the University Library at Königsberg. The *technique* reveals the work of both knife and burin, in addition to the dotted work, but no ornamental stamps are used. St. Christopher is identical in attitude and in all the main lines of the figure and drapery with the St. Christopher on a dotted print at Munich, Schr. 2592 (repr. Schmidt 65), which is one of the group of prints produced at Cologne, remarkable for the cross drawn on the knee (see above, p. 171). But the two prints are technically quite different, and the accessories in the two have nothing in common. The figure of the saint may be derived in both from a common original. The bad drawing of the cross and orb held by Christ in this print is suggestive of a copy. The same peculiar clouds occur in the

Crucifixion, Schr. 2468, an impression of which was acquired in 1895 by the Albertina, Vienna.

† ST. CHRISTOPHER.

Schr. 2593. (Reproduction.) W.—B 21.

Photograph of the original [228 × 170] in the University Galleries, Oxford, from the Douce collection.

† ST. CHRISTOPHER.

Schr. 2602. (Reproduction.) W.—B 22.

Photograph of the original [47 × 33] in the University Galleries, Oxford, from the Douce collection.

B 20.

ST. DOROTHY.

Schr. 2607; W. u. Z. 263. W.—B 41.

St. Dorothy stands, turning slightly to r., in a grassy meadow, in which a number of plants have wide leaves with some resemblance to mushrooms. She has a crown with three large flowers, and a richly ornamented nimbus with a double white rim. She has a robe with a jewelled girdle and a mantle with full, rounded folds. Her long hair leaves her r. ear uncovered, and falls over her shoulder. She carries a basket, in which a tall flowering plant is growing, in her l. hand, and three flowers on a single stem in her r. hand. The entire background is filled with an arabesque of winding foliage (formed entirely of dots, instead of the usual continuous lines) with large four-petalled flowers. The border is formed of a white and a black line.

[180 × 118.] A good impression, perfectly preserved, with margin [3–5]. Colours: pale pink, carmine, bright and pale yellow, yellowish green. Margin uncoloured.

Purchased at the Weigel sale, 1872. Repr., Willsh., pl. v.

Another impression, in a *passe-partout*, is in the Berlin Cabinet.

The print is by the same artist as St. Barbara, Schr. 2547–8, and St. Catherine, Schr. 2571–2. Not only the features, but the whole attitude and drapery of St. Dorothy are almost identical with those of St. Barbara. The artist has not taken the trouble to draw a new design for the second saint, but has merely changed the attributes. The drawing of the hands in all three prints is extremely bad.

ST. ERASMUS.

Schr. 2622. *See* B 13 (2).

B 21.

ST. FRANCIS RECEIVING THE STIGMATA.

Schr. 2625. W.—B 23.

St. Francis kneels, turning to l. with both hands raised, showing the palms, in a meadow near the rocky bank of a stream. His tonsured head is bare, and surrounded by a small nimbus with rayed disk and a rim of two white lines with dots between them. He wears the habit of his order, and has sandals on his feet. The crucifix with seraph's wings hovers over him, and rays composed of long drops of blood fall from the five wounds towards the corresponding places on the body of St. Francis. Those which fall on his feet pass under his r. arm and behind his body, and are bent out of their straight course. His companion Leo sits behind asleep, with his cowl over his head, which is propped on his r. hand. The landscape background is of an elaborate character. A stream winds through the midst of it, appearing in several places, and in the l. lower corner three fish are seen in the water. A heron, some smaller bird and a hare are seen in the meadow near the bank, surrounded by a variety of flowering plants. On the further bank l. is a grove of trees, and in the distance is a town with several towers. On the near bank of the stream is a Gothic chapel (perhaps the Porziuncula, the original home of the Franciscan order), with other buildings near it inside a fortified wall. The whole ground becomes more and more hilly as it recedes from the stream. A large number of small white clouds with pointed ends are seen in the sky, and the spaces between them are relieved by stars and short white strokes. Across the top runs a band of conventional frilled clouds. The border is composed of a white and a black line. Both burin and knife have been used on the print in addition to the dotted work.

[227 × 167.] In good condition, except on the r. side, where pieces have been torn out and replaced by a careful restoration in pen and ink. There is no margin: indeed the print is cut very slightly within the border. It is not coloured. Watermark, an anchor with a small inverted crown under it.

Purchased from Mr. Tiffin, 1851. Probably this is lot 1906 of the Ottley sale, May, 1837, which is described as "slightly in parts coloured with green." If so, the print was submitted to a process of cleaning before it came into the British Museum collection, and this would account for an alteration in the black, which now has a brownish tinge in several parts of the print. Repr., Willsh., pl. iii.

† ST. FRANCIS RECEIVING THE STIGMATA.

Schr. 2629. (Reproduction.) W.—B 24.

Photograph of the original [67 × 46] in the University Galleries, Oxford, from the Douce collection.

B 22.

ST. GEORGE.

Schr. 2639; W. u. Z. 335. W.—B 25.

St. George on horseback and in armour is directed to l., but turns back to thrust his spear into the mouth of the dragon, which lies on its back with claws and wings outspread. The horse has both its fore-legs raised, while it turns its head towards the dragon. The saint is bareheaded, and has a nimbus with white rays on the black disk, and a black rim with inner white line. The foreground is dotted, and a few plants grow on it, two of which are circular in outline, with leaves arranged in starlike symmetry. The ground rises towards the back, where on the l. the princess is kneeling, holding a lamb by a cord, and on the r. is a fortified town. There is some black hatching in the sky over St. George's head. The border consists of a narrow and a wide black line, with a white space between the two.

Burin and knife have been used, but no ornamental stamps.

[69×48.] A good impression and well preserved, but slightly touched up with black. No margin. Colours: madder red, yellow ochre, yellowish green. The whole of the paper is stained a light buff.

Purchased at the Weigel sale, 1872. This print belongs to the same series as the St. Francis at Oxford, Schr. 2629.

B 23.

ST. GEORGE.

St. George on horseback and in full armour, with four plumes on his helmet, is directed to r., but looks to the side over his r. shoulder as he thrusts his spear into the mouth of the dragon, which stands on its hind legs. The dragon is a nondescript wingless creature, with a head resembling that of an unfledged bird; its body is protected on the back by a shell like the carapace of a tortoise, ending in a spike, and it has a long serpent-like tail. The spear, after passing through its lower jaw, emerges for a time before it pierces the creature's breast. In front of the horse, which plunges with the fore-legs and turns away its head in an awkward, shying movement, is a smaller dragon, with a long thin head and slender projecting tongue, a smaller tail, and no carapace, which stands on its hind-legs, and spreads out the claws of its fore-feet. On a hill l. behind St. George kneels the princess with folded hands. She wears a turban and a simple dress cut straight across the breast, with tight sleeves. At a lower level, between the princess and the dragon, is a badly-drawn animal, intended presumably for a lamb. In the background at the top is the city of Selene, with a large gate flanked by two towers, another gate-tower to l. behind the princess, and many other buildings, ill-drawn and out of the perpendicular, within the walls. On the steep slope of the ground on the r. side of the print are two conventional trees with large leaves overlapping one another, like the petals of an artichoke. A similar tree of smaller size is seen just below the robe of the princess. The foreground is filled with grass and a number of plants of different kinds. The border is a black line. The *technique* is that of the *manière criblée*, except that no dots are used, the white lines being produced partly with the graver, partly with the knife. There is no use of ornamental stamps, the five rings which are visible on the horse's bridle (in addition to four more almost obliterated by the hatching in white line) not having the regularity of form which a stamp would produce. Two similar rings mark the nostrils of the horse, and a third is attached to its bit.

[119 × 96.] A late impression in greyish black ink on old paper without watermark, with wiremarks 36 mm. apart.

Not coloured. Margin 2–7 mm.

Purchased from Mr. Tiffin, 1843.

The genuineness of this print is not above suspicion. The figure of St. George is tolerably good, but the bad drawing of the animals, of the plants, and especially of the architecture, and the roughness of the execution generally, are hardly in keeping with the ornamental prints produced in this manner by goldsmith engravers in the xv century. The *technique*, however, though rude, is in principle identical with theirs; and it is probable, on the whole, that the plate is the work of a bad engraver of that period, Flemish (or possibly French) rather than German.

† THE MASS OF ST. GREGORY.

Schr. 2646. (Reproduction.) W.—B 26.

Collotype of the original [354 × 252] in the colln. of Mr. A. H. Huth, London. The same reproduction is published in Willshire's "Introduction to Ancient Prints," vol. ii, front. Another impression of the original, without the *passe-partout*, is in the Berlin Cabinet. The composition of the background is in most respects the same (in reverse) as that of the engraving by the Master of the Banderoles, P. ii, 19, 26. Willshire, ii, 149, H 9. In the engraving, however, the three ministrants behind

St. Gregory are kneeling. In spite of their agreement in accessories, there is nothing to suggest that either of these two prints is copied from the other.

P. 26 is one of the few engravings by this "Master" for which Professor Max Lehrs had not in 1886 discovered a prototype. He has since then observed that St. Gregory and the two figures on either side of him are copied from the engraving by the Master of the Berlin Passion, L. 65 (*Jahrb.* xxi, 152). The present variant points to the probability of the existence of an original, now lost, from which the background both of the dotted print and of the engraving, P. 26, was copied.

† THE MASS OF ST. GREGORY.

Schr. 2647. (Reproduction.) W.—B 28.

Photograph of the original [243 × 171] in the University Galleries, Oxford, from the Douce collection. A copy of this print is in the Germanic Museum, Nuremberg (Schr. 2648).

The types of face in this print remind one strongly of the four engravings by the Master Bartholmeus (B 1, Schr. 2216, etc.).

† THE MASS OF ST. GREGORY.

Schr. 2649. (Reproduction.) W.—B 27.

Photograph of the original [241 × 167] in the University Galleries, Oxford, from the Douce collection.

B 24.

ST. JEROME.

Schr. 2673. W.—B 29.

St. Jerome appears twice, first as cardinal, secondly as penitent. We see him first r. dressed in his cardinal's robes and hat, seated on a bench outside a Gothic chapel, in the door of which stands a priest. The saint has a nimbus with a small rayed disk (without the fleur-de-lys mentioned by Schr.) and a very wide ornamental rim with the inscription in white Gothic letters : Sanctus ureonimus. His robe is ornamented with a fleur-de-lys stamp. His hair is very curly, and his clean-shaven face is remarkable for the strongly-emphasised wrinkles on the forehead. He is drawing out a thorn from the paw of the lion, which sits in front of him and looks up at his face. Near his r. elbow is a desk, the edges of which are ornamented with rings and dots. On the desk are an open book, a pair of eye-glasses, and a pen-case. The pavement in the foreground is chequered, and each square is divided into two triangles by white lines which run slanting downwards from l. to r. across the whole pavement. The triangles are further broken up into contrasting masses of black and white. The l. part of the print consists of a series of rocky terraces on which trees grow, ascending by degrees to a hill, on the top of which is a chapel between two large trees. Twenty-two smaller trees of regular shape grow on the hillside, and just below these St. Jerome kneels, bare-headed and bare-footed, dressed in a long robe with a belt round the waist, beating his breast with a stone, which he holds in his r. hand. He has a nimbus with white rays on a black disk, and a double white rim. A large crucifix stands before him, wedged in between two rocks, and the lion lies near it. Over the edge of the hill beyond are seen the numerous spires of a city. The black sky is relieved by a large number of white fleecy clouds, somewhat resembling those in the St. Francis, B 21, but less pointed at the ends. There are also six large birds flying, and another of the same species perched on the cupola of a tower which rises over the roof of the chapel. The border consists of two white and two black lines. Three stamps are used: a fleur-de-lys, a six-rayed star with a hole in the middle, and a ring.

[272 × 188.] In good condition, except at the l. upper and r. lower corners, which have been torn away. There are slight traces of colour which has been removed by cleaning.

Purchased from Messrs. Smith, 1845.

This is a copy, with some alterations in the background, including the introduction of the birds and of the large tree beyond the chapel, l., from the St. Jerome, Schr. 2672, of which four impressions are known, belonging to three different issues (repr. Schmidt 66, from the Munich impression, with a *passe-partout*).

The woodcut, A 91 (Schr. 1537), is also from the same design. Its relation to the two dotted prints has been discussed above (p. 97). For an account of a drawing by Wolgemut or one of his pupils related to this group of cuts, see *Jahrbuch*, xvi, 230.

B 25.

ST. JEROME IN PENITENCE.

Schr. 2678.

The Saint kneels in the foreground, turning three-quarters to l., near the brink of a small pool surrounded by flowers, and shut in l. by a wattled fence. He has a nimbus with rayed and decorated disk and double white rim, and wears a long robe open to show the breast, which he is beating with a stone. The lion lies just beyond him, l. The tall crucifix is planted in the ground at some distance l. at the edge of a grove. The cardinal's hat and mantle hang in the fork of a dead tree behind him r. In the background, beyond a river in which fish are swimming, are the church and other buildings of a monastery, enclosed by a high wall with battlements. Farther still the river is seen winding through a flat country from a mountain. A tree outside the monastery has the earth banked up round its roots, and enclosed by a wattled fence, so as to form a round grassy seat, on which three monks (not "two," Schr.) are sitting. A small clump of trees stands r. on the near bank of the river. The border is a broad black line, just outlined on the inner side with white. In addition to dots, knife and burin, but no ornamental stamps, have been used.

[237 × 178.] A good impression and well preserved, though slightly torn and repaired. Colours: madder red (formerly covered with varnish, much of which has flaked off), brown, bright yellow, opaque green. No watermark. Margin [8–13] uncoloured. The back shows signs of the print having been pasted into a book. A former possessor has written on the margin, in a hand probably of the xviii century, at the top, "*Der grosse Mönchen Patron ū Freund*," and at the bottom a Latin note giving a rationalistic explanation of the lion as a symbol of St. Jerome's fury in attacking heretics. The lower inscription runs on from the true to a false margin.

From the collection of Mr. John Malcolm, of Poltalloch, purchased in 1895.

B 26.

ST. LAURENCE.

Schr. 2688; W. u. Z. 369. W.—B 30.

St. Laurence stands, turning slightly to r., vested in alb and dalmatic, holding a palm-branch in his r. hand and a gridiron in his l. hand. His tonsured head is surrounded by a nimbus, with white rays on a black disk and a double white rim. A variety of plants grow on the dotted ground, and two tall sprays of foliage with large five-petalled flowers spring from the ground, and form a white arabesque against the black sky. Except on the ground, dots are only used on the border of the dalmatic; that vestment itself, as well as the alb, being shaded entirely with cross-hatching in white line, engraved with the burin. The border consists of a broad black line, having a narrow white line within it.

[59 × 44.] A good impression and well preserved. Colours: green, pale red, pale yellow. Margin [1–2] uncoloured. At the top is written in faded ink by a contemporary hand the date 1281.
Purchased at the Weigel sale, 1872.

ST. LUKE.

Schr. 2689. *See* B 27 (2).

ST. MACARIUS.

Schr. 2691. *See* B 13 (3).

† ST. MARY MAGDALEN.

Schr. 2693. (Reproduction.) W.—B 42.

Photograph of the original [126 × 69] in the University Galleries, Oxford, from the Douce collection.

B 27 (1–2).

TWO OF A SERIES OF THE FOUR EVANGELISTS.

(1.) Schr. 2695. St. Mark.

St. Mark stands straight to the front, but turning his head to r., and looking upwards, under a narrow ogee arch, which has an ornamental moulding of carved flowers, white on a black ground. The pavement on which he stands is chequered, and each square is divided into two triangles by white lines, which run slanting downwards from r. to l. The saint's face is long and oval, with a straight nose and short pointed chin. The eyes are carefully drawn. He wears a doctor's cap, from which his long straight hair escapes, standing out on either side of his face and concealing the ears. His nimbus has white rays on a black disk, and a rim composed of three white and three black lines, with a row of dots on the broadest black line. He wears a mantle clasped at the throat, and thrown back over his shoulders over a tunic, from the girdle of which hangs a pen-case. He holds with both hands an open book with rosettes on the binding. He wears shoes with broad rounded toes. The lion with long straight wings lies at his feet l., only the front half of its body being visible. At the back, from the spring of the arch to the floor, hangs a curtain with a conventional pattern in hexagonal compartments, each containing an oak leaf. The curtain ends below in a fringe. Over the Evangelist's head is a long shaded scroll with his name, **Sinte marcus,** in clear, white Gothic letters, with a rosette before and after each word. The border is a single black line.

[248 × 82.] A good impression and well preserved, with margin [7–8].
Colours: see below.

(2.) Schr. 2689. St. Luke.

St. Luke stands, turning slightly to l., and looking down, under an arch of similar proportions to the other, but differing in the details of ornament. The curtain in the background is of precisely the same pattern, the pavement is also the same, except that a star is introduced into each of the black triangles. St. Luke is bare-headed, and his short curly hair leaves the l. ear exposed. His furred cap hangs on his l. shoulder, while the long scarf attached to it passes behind his neck, over his r. shoulder and across his l. wrist down the front of the mantle. The latter is clasped at the throat and drawn closely together down the front, showing the tunic only at the bottom. The mantle has a wide ornamental border. The shoes are of the same shape as St. Mark's. St. Luke holds a closed book, with rosettes on the binding, in both hands. The winged ox lies on the pavement, with its fore-legs bent under its body. A long shaded scroll over the Evangelist's head bears his name, **Sinte lucas,** in white Gothic letters. The border is a single black line.

[248 × 83.] A good impression and well preserved, with margin [8–10]. Watermark, Gothic **p**.

The two prints are coloured uniformly with bright yellow, opaque green, brown and light madder red, which has been covered with a varnish (some of which has flaked off), producing a brighter and warmer tint. The pigments are precisely the same as those used in the St. Jerome, B 25 (Schr. 2678); the paper is also the same, both in quality and condition, and it is probable that the three prints have a common origin. This must be Flemish, to judge from the word "**Sinte**" in the titles of the two Evangelists. There can be no doubt about the reading of this word, which Schr. misquotes as "**Sncte**," for the letters are quite distinctly formed and the **i** is dotted. It is difficult to follow him in his recognition of an Italian type in the faces. They are rather unusually well-drawn, but thoroughly Flemish in style. St. Luke's head-dress, again, suggests the Netherlands. The lion of St. Mark should be compared with that of St. Jerome, B 25. The two show a considerable resemblance, especially in the drawing of the mouth.

From the collection of Mr. John Malcolm, of Poltalloch, purchased in 1895.

ST. MARGARET.

Schr. 2699. *See* B 15 (3).

† ST. MARTIN.

Schr. 2703. (Reproduction.) W.—B 31.

Photo-lithographic reproduction of the original [180 × 121] in the collection of Baron Edmond de Rothschild, Paris.

Another impression is in the collection of Adalbert, Ritter von Lanna, at Prague, Singer 22. Dr. Singer believes the plate in this case to have been of wood; but it is clear from this facsimile that the Rothschild impression, at any rate, bears marks of the round holes along the margin by which the metal plate was fixed to a wood block for printing.

ST. MARTIN.

Schr. 2706. *See* B 13 (4).

† ST. MICHAEL.

Schr. 2710. (Reproduction.) W.—B 12.

Lithograph (no. 20) by J. P. Berjeau after the original [236 × 182] in the Bibliothèque de l'Arsenal, Paris.

ST. NICHOLAS.

Schr. 2714. *See* B 13 (5).

B 28.

ST. ROCH.

Schr. 2723. W.—B 32.

St. Roch stands in the centre of a triple arch, facing to the front, but bending his head a little downwards to r. He wears a pilgrim's hat and a long loose robe with sleeves, fastened by three clasps down the front.

He has a wallet slung behind his l. arm by an ornamental strap which passes over his r. shoulder. He holds an upright pilgrim's staff in his r. hand, and with his l. hand draws his robe aside and points to the wound in his l. thigh. The angel, who has a cross erect over his brow, kneels on the ground l. and points also to the wound. A small dog, carrying a round loaf of bread in its mouth, is near St. Roch's feet, which are shod with loosely fitting boots, wide at the ankle and pointed at the toe.

St. Roch has a nimbus with black rays on a white disk, and an ornamental rim with one row of short white strokes on a black ground, producing at a distance the effect of black dots. His hair is long and wavy, his face (that of a young man) is dignified, and fairly well drawn. The ground is paved with tiles of a chequered pattern, black and white. The background is formed by a curtain, which hangs by rings from a rod slung across at the level of the capitals of the columns. The pattern of the curtain consists of squares, containing four-petalled flowers, with rounded and pointed petals alternately, in vertical lines. At the foot of the print is a black band containing the title, **Scs · ro · chus,** in the centre, and a white arabesque at either end. The border consists of a wide black line with a narrow white line to mark it off.

[L. 178, r. 173 × 116.] A good impression, well preserved, cut close to the margin, and not coloured. Watermark, Gothic **P**.

Purchased from Mr. Tiffin, 1846. Repr., Willsh. vol. i, pl. iv.

B 29.

ST. ROCH.

Schr. 2723.

A second and later impression of the same print, enclosed in a *passe-partout* consisting of a band of conventional frilled clouds interrupted at the corners by medallions containing the five wounds and the monogram **ihs**, and in the middle of each side by squares containing an ornamental pattern. The inner dimensions of this *passe-partout* are 188 × 131 mm. It is cut almost to half its width on all sides. The same *passe-partout* is found in connection with a print of St. John the Baptist and St. John the Evangelist, Schr. 2671, at Berlin.

This impression shows signs of colour having been applied to the floor and to alternate flowers in the tapestry, which has now been almost entirely washed out. The watermark is a small bull's head, with eyes and nose distinctly drawn, and a stem and star between the horns. [60 × 25.]

From the collection of Mr. John Malcolm, of Poltalloch, purchased in 1895. Formerly in the Firmin-Didot collection. (Stamp, Fagan 21.) Sale, April, 1877, lot 1857.

ST. ROCH.

Schr. 2724. *See* B 13 (6).

B 30.

ST. SEBASTIAN.

Schr. 2726; W. u. Z. 385. W.—B **33**.

The Saint, naked save for a loin-cloth, stands against a tree, to the branches of which his arms are separately tied above his head. He has a nimbus with black rays on a white disk, and a plain rim. His body is already pierced by seven arrows, and two archers are aiming at him with a long-bow l. and a cross-bow r. The ground is a hillock covered with grass and large star-like plants. The background rises in a series of hills, with dotted surface, culminating in a castle on either side. The sky is black, relieved by short, irregular white strokes cut with the knife. The border consists of a white and a black line. The print has been executed chiefly with the knife; dots are used only on the background.

[117 × 81.] Good impression, but damaged in several places. Colours: verdigris green, pale yellow, pale madder red. Margin [5]. Uncoloured.
Purchased at the Weigel sale, 1872.

ST. SEBASTIAN.

Schr. 2728. *See* B 13 (7).

† ST. JOHN AND ST. JAMES THE GREATER.

Schr. 2746. (Reproduction.)

† ST. JAMES THE LESS AND ST. THOMAS.

Schr. 2747. (Reproduction.)

Photographs of the originals [153 × 104] in the Dresden Cabinet. A third print, belonging to the same series of apostles, St. Simon and St. Matthew, Schr. 2745, is in the Hofbibliothek, Vienna.
Presented by Prof. Max Lehrs, 1891.

B 31 (1–20).

Schr. 2757. W.—B 1.

A sheet containing twenty cuts, arranged in five rows of two pairs each, in such a way that the left-hand cut of each pair contains the commandment and an illustration of its infringement, while the right-hand cut represents the plague which follows on the breach of that particular commandment. The Latin inscription at the head of the first cut in each pair rhymes with that at the head of the second cut; the whole rhyme forms a very irregular leonine hexameter. At the foot of each cut is a German rhyme in two lines, complete in itself. The inscriptions are all in white Gothic characters on a black ground, and are bounded by white lines. The background of the cuts relating to the commandments is in every case white, with irregular black hatching, descending obliquely from r. to l. That of the cuts relating to the plagues is black in the first eight, white with the same hatching in the ninth and tenth. In the first cut of every pair Moses appears with horns on his head, holding the tables of the law in his hand, and pointing out to the guilty persons the commandment which they are breaking.

The drawing is very rude. The technique comprises all varieties of the style, with the exception of ornamental stamps.

Each cut measures on the average 62 × 47 mm. Colours: madder brown, yellow, yellowish green. The sheet is slightly worm-eaten, but otherwise in good condition, except at the l. upper corner, where part of the first cut has been torn away. The whole sheet measures 397 × 266 mm., and has no border. Two former possessors have copied out the inscriptions on the spaces between the cuts, altering the orthography of the German according to the usage of their time. The first hand is of the XVI century, the second quite modern. Of the same date as the first hand, to judge by the brown tint of the ink, is an old inventory mark *G. x. i.* between the fifth and sixth cuts. The watermark is a small bull's head and cross.

Purchased from Mr. Cohn, 1877. The series was first described in Catalogue cxxix of the Augsburg bookseller, Fidelis Butsch, Sohn, 1877, no. 288.

The subjects and inscriptions of the twenty cuts are as follows:—

(1) The first commandment in Latin: . . . . · **adora** · (The first words are lost.)
Its infringement. Idolatry. The worship of the golden calf.
The first commandment in German: **gleube · in · einen · got ·**
dis · ist dz · erest · gebot

(2) The first plague. Blood descending from the sky into the river.
Text. *a.* Latin: **veniet · ne · sanguis · hora.**
b. German: **man · brach · dis · gebot**
daz · mere · wart · blutrot.

(3) The second commandment in Latin: **Cum · male · juraret ·**
Its infringement. Perjury. A man swearing falsely by a shrine.
The second commandment in German: **daz ander du solt lern**
by got nyt vppig swern

(4) The second plague. A shower of frogs falling from the sky into the fields.
Text. *a.* Latin: **rane tunc apparuerut.**
b. German: **durch swern manigfalt**
regent frosch vngezalt.

(5) The third commandment in Latin: **Sabathum · stifices** · (sanctifices).
Its infringement. Felling trees and pruning vines on Sunday.
The third commandment in German: **daz · iij · ich · dir · sagen**
vier · die · heiligen · dage ·

(6) The third plague. Lice (*ciniphes*) attacking (not "man and beast," Exod. viii, 17, 18, but) the corn.
Text. *a.* Latin: **ne · cinifes ledāt · flores**
b. German: **vm · dis · vergessē · liesz**
got · kefer · die · fruht · ess

(7) The fourth commandment in Latin: **Parents · honores ·**
Its infringement. A young man striking his mother, while his father protests.
The fourth commandment in German: **das · iiij · du · solt · leren**
vatter · vn · mutter · erē.

(8) The fourth plague. Flies (the text has "**locustus**" here and "**musca**" below in the eighth plague, where locusts are clearly represented) descending from the sky on the fields.
Text. *a.* Latin: **vt · locustus · caras** (sic).
b. German: **Es · wart · gebrochen**
mit · vyefalter · geroch̄

(9) The fifth commandment in Latin: **neminem · occidas ·**
Its infringement. Murder.
The fifth commandment in German: **das v ich dir sagē du**
solt nyman dot slagen.

(10) The fifth plague. The murrain of beasts. A horse, a cow, a pig, and a sheep lie dead in a field.
Text. *a.* Latin: **aialiũ mortẽ formidz**
b. German: **durch dotsleg vngefug**
der schelm dz fych schlug.

(11) The sixth commandment in Latin: **mrimoniũ · serua ·**
Its infringement. Adultery.
The sixth commandment in German: **daz · vi · du · solt · gern ·**
einsz ander̄ wip enbern.

(12) The sixth plague. Boils and blains.
Text. *a.* Latin: **ne paciar vlcerũ pt'ua** (proterva ?)
b. German: **gelust · fremder · wybe ·**
kam · plage · dem · lybe ·

(13) The seventh commandment in Latin: **· nichil · furetur ·**
Its infringement. Theft. A thief opens a money-chest while the owner sleeps.
The seventh commandment in German: **dz vij · ich · dir · beuelhẽ**
du · solt · nit · stelen ·

(14) The seventh plague. Hail destroying the corn.
Text. *a.* Latin: **ne · seges · . . . . uetur**
b. German: **durch · steln · vnfug · der**
hagel · daz · korn · slug ·

(15) The eighth commandment in Latin: **Serua · iuramentũ ·**
Its infringement. Bearing false witness.
The eighth commandment in German: **dz · viij · behalt · eben ·**
nit · falsch · gezug · gebe ·

(16) The eighth plague. Locusts. (The Latin text describes flies: see the fourth plague, no. 8, above.)
Text. *a.* Latin · **det musca ne deliram̄t** (deliramentum).
b. German: **durch · meyneyd · spiel**
kam · heuschreke · fiel.

(17) The ninth commandment in Latin: **nuquam · mecharis ·**
Its infringement. Seduction.
The ninth commandment in German: **dz · ix · vns · ist · geben ·**
kuschlich · zu · leben.

(18) The ninth plague. Darkness. (Not actually represented, for the sun is shining.)
Text. *a.* Latin: **vt · luce · solis · vtaris ·**
b. German: **durch · vnkusch · ding**
der · son̄e · schyn · verging ·

(19) The tenth commandment in Latin: **vsuram · vita ·**
Its infringement. Usury. A pawnbroker receiving a belt.
The tenth commandment in German: **dz · x · ich · dir · gebiet ·**
wuch' · soltu · nyet.

(20) The tenth plague. The death of the firstborn.
Text. *a.* Latin: **ne · moriaris · ita**
b. German: **· durch · wucher · not**
· kam · der · gehe · dot.

The pair of cuts relating to the seventh commandment, (13) and (14), has been printed by an oversight after the pair relating to the eighth commandment, (15) and (16). In the description the right order has been restored.

B 32.

A DUEL BETWEEN HUSBAND AND WIFE.

Schr. 2763; W. u. Z. 398. W.—B 43.

The husband stands r. with his l. leg advanced, brandishing a club in his r. hand, and holding out at arm's length in his l. hand a shield which curves outwards and is much bent upwards at the lower end. The man is seen from the back, but his head is turned to l., so that the face appears in profile. His head is covered by a kind of cap, but his body is naked. A sabre hangs against his l. thigh on a strap which passes over his r. shoulder. The wife stands facing him, with her l. leg thrust forward and her body drawn back as though to escape the coming blow. Her only covering is a scarf which passes over her l. shoulder and across the front of the body. She is armed, like the man, with sabre and shield. Between the two is suspended a short pair of breeches without legs, provided with strings to fasten them on the l. side; over them is the word "**bruch**" (breeches) in large white Gothic characters on a black tablet. The ground on which the combatants stand is covered with tufts of grass and flowers formed of three dots. It is bounded at either end by a post. On the ground near the man's feet is a shield outlined in white, with two clubs saltire on a black ground. (Schr. monograms and marks, cxxxiv, vol. iii, p. 320. The form of the shield, however, in this case is different.) Over the man's l. arm is a small patch of conventional clouds, from which rays issue downwards to l. Over his head is a scroll with the following inscription in white Gothic letters, in two lines on a black ground: **Est · cōtra legem | reginā regere regē.** Over the woman's head is a similar scroll with the inscription: **Est tibi tā mirum | mulierē regere vir.** The outline of the print is irregular, and parts of the border seem to have been broken away before the impression was taken.

[112 × 149.] The impression is seriously damaged, a large portion of the woman's figure having been torn out. The holes by which the plate was pierced can be seen in the two lower corners and between the words **Est** and **cōtra**. On the upper margin is the word *Intilbret* in MS. Colours: dull yellow, madder red. No watermark.

Purchased at the Weigel sale, 1872.

Weigel, Willsh. and Schr. quote a number of literary authorities on the ancient German Weiberkampf, most of which are not to the point. The subject is simply a conflict between man and wife for mastery in the house, symbolised by the breeches. There is an old German proverb: "Die Frau hat die Hosen" (Körte, "Sprichwörter der Deutschen," no. 1483a), while "Sich die Hosen nehmen lassen" is said of the man who does not hold his own. (Ibid. no. 2966.)

IMPRESSION IN PASTE.

B 33.

CHRIST WASHING THE DISCIPLES' FEET.

Schr. 2776. W.—E 1.

Christ kneels in the centre, facing r., and washes the feet of St. Peter, who sits r. facing l. The other apostles sit in a semicircle at the back. The heads of four are completely visible. Of the rest little can be seen but portions of their nimbi. The whole is surrounded by a border of a continuous pattern of leaves, with a flower at each corner. Cross-hatching may be seen in several parts of the drapery.

[103 × 74.] The paste is of a light chocolate colour, and had the surface originally covered with a dark, gummy varnish, much of which has perished. The original paper shows a margin of 9-17 mm., except on the r. side, where it is only 3-5 mm. At the top and bottom it is pierced by holes which show that it has been stitched to a page or cover of a book, probably the cover of a MS. When purchased from Messrs. Smith, in 1845, it was, however (according to Willsh.), "fixed on an old board." It is not recorded whether this "board" formed part of the cover of a book, or, if so, whether the print was found on the inside or outside.

The technical process by which these impressions in paste were produced has been best explained by Passavant, i, p. 103. If he is right, the glutinous paste in which the impression was taken was not laid on the paper, but on the plate itself, which was heated before printing, so that the whole substance, carrying with it the impressed design, came off on the paper. The dark varnish would, no doubt, be applied subsequently, with the object of preserving the surface. Since the design stands out in ridges of paste on the paper, it follows that it must have been engraved on the plate, not in relief, as Willsh. says, but in sunk lines, hollowed out to a greater extent than in ordinary line-engraving, so that the paste could be forced into them. The present example does not bear out Passavant's statement that the paper itself was prepared with yellow ochre: that may have been done in other cases, *e.g.*, Schr. 2794. There is no trace here of white or gold having been applied to the impression: when this has been done, the decorative effect is better, and the print bears some resemblance to a drawing in gold or white on a dark prepared ground.

Nobody, so far as I know, has attempted to explain the motives which led to impressions being taken from engraved plates in this strange and unattractive material. I should like to throw out the suggestion that the plates were intended for stamping book-bindings in relief, and that the brown paste with its polished surface was intended to imitate leather.[1] In that case, impressions like the present one, on paper with a wide margin, could only be proofs, not actually used for binding a book, and, indeed, it is possible that the paste was only used to prove the plate, either as a cheap substitute for leather, or as being capable of receiving a clearer and more accurate impression. If the impressions on paste were actually used for bindings, it can only have been in sunk panels, which would protect the surface from excessive wear.[1] The material could never have been very durable, even when protected by a hard varnish. It is easy to imagine that the decorative effect would have been good, but that the experiment would have been abandoned, as experience showed that the bindings wore badly. Against this whole hypothesis must be set the fact that the impressions in paste described by Schreiber (44 in number, omitting some badly damaged examples) have been found, when their origin has been recorded at all, pasted on the *inner* covers of books, generally MSS., dating about 1460-80. It is certainly very improbable that a bookbinder's waste proofs should be used in the same way as ordinary engravings for the decoration of devotional books.

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[1] Since writing the above, I observe that Willshire ("Introduction to the Study of Ancient Prints," i, 102), in describing an impression on paste in his own collection (now in the Guildhall Library, London), uses the following expression: "The general aspect of the piece is that of brown stamped leather of three gradations of tone."

METAL-CUTS.

The whole of Willshire's Class C, described by him as metal-cuts has been fused with his Class D, following the more recent criticism which regards this rough kind of work as printed from wood-blocks, not from metal plates.

Of metal-cuts properly so called, after the prints in the *manière criblée* have been described, very few remain. These are described by Willshire in Classes A and E. Here it has been necessary to clear the ground of a number of prints described by Willshire, and in part also by Schreiber, which have no claim to a place in a catalogue of XV century woodcuts, however widely that term may be stretched.

I. Prints described by Willshire, but omitted by Schreiber.

These consist, first, of modern impressions from ornamental plates of goldsmith's work, which were intended simply as decorative objects in themselves, and were in no way calculated to yield impressions on paper; secondly, of modern impressions from etched or engraved plates of doubtful authenticity, which, if their genuineness were acknowledged, would be rightly placed among etchings or engravings, and have nothing in common with the class of prints here described; thirdly, of works by known artists of the XVI century.

Thus Willsh. A 1 and App. 1 are impressions of the engraved metal plates on a chandelier of A.D. 1165–70 and a processional cross of A.D. 1129. (A 2 has been described above among the woodcuts.) A 3 and A 4 are impressions from the original and the copy respectively of a metal plate, signed "Wolfgangus Aurifaber," and dated 1477, which is either a modern forgery or, if genuine, was not engraved for the purpose of yielding impressions on paper. W.—E 8 and 9 are woodcuts by Urs Graf, and will be described among the Swiss woodcuts of the XVI century. W.—E 10 and 11 are photographs of a memorial brass of 1510 and of a rubbing from some metal plate (the original is not known) which can hardly be of the XV century. W.—E 13 is a modern impression from an Italian ornamental metal-plate, engraved in stipple, in a *technique* recalling that of the Kellerdaller family, of Dresden, in the XVI century. The impression has been placed among Italian engravings. The early date assigned to the work by tradition is very questionable. W.—E 14–16 are by Johann Kellerdaller, and have been placed with his works.

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[1] Early in the middle ages carvings in ivory or reliefs in precious metals had thus been placed in panels on the bindings of MSS. A Crucifixion on vellum, formerly in the Weigeliana (W. u. Z. 11, Schr. 372), of which the present whereabouts is unknown, was actually found attached in this way to a sunk panel on the outside of a book-binding. (*See* P. i, 20, 21, W. u. Z. I, pp. 25, 33.) Weigel believed this design to have been engraved on metal, and altered by hand, but Schr., following other recent critics, believes it to have been entirely drawn by hand. It is in the style of the XII or early XIII century. It is only mentioned here on account of the purpose to which it was put.

II. Prints described by both Willshire and Schreiber, but omitted here.

Of the prints described by Schreiber among "Interrasiles," two have been rejected.

1. Schr. 2312 (W.—B 6.) Reproduction of an impression from a plate which is probably a modern forgery, and is certainly etched, so that it has nothing in common with the *manière criblée.*

2. Schr. 2765 (W.—B 49). A French cut of the XVI century, which does, indeed, exemplify a belated modification of the *manière criblée,* but has no more claim to inclusion among examples of that process itself than any of the very numerous cuts (chiefly French, in breviaries, *livres d'heures,* etc.), in which it lingered on till the middle of the XVI century. Moreover, as a book illustration, the cut should have no place in Schreiber's "Manuel."

The other cuts included by Schreiber, but omitted here, are the following:—

Schr. 2864 (W.—E 12) is an impression from an etched plate, purporting to be of the XVI century, but probably a modern forgery. In either case, it has nothing to do with Hans Burgkmair the younger and, if it had, Schr. could have no reason for including it. Schr. 2869 and 2875–6 (W.—E 7) are book illustrations published at Augsburg after 1500, and will be described in their right place below. Schr. 2878–9 (W.—E 5–6) are impressions from metal stamps used by Theodor Krüger, a bookbinder at Wittenberg, for the decoration of books, in 1563. They are from designs by Cranach, and will be described among the woodcuts of the Saxon school. They are obviously out of place in a catalogue of *incunabula.*

After this elimination only four prints remain which have a just claim to be impressions from metal plates of the XV century, engraved to produce impressions, viz., W.—E 1–4. W.—E 1 is the impression in paste already described (Schr. 2776). W.—E 2-4 are, in my opinion, modern negative impressions from plates engraved in the *manière criblée,* the true nature of which was misunderstood, so that they were printed as intaglio-engravings, not as relief-cuts; with the result that those parts were inked which had been intended to come out white and *vice-versa.* Whether this is the case with any or all of the other cuts described by Schr. iii, pp. 230–235, I cannot say. His words, "Planches gravées en creux, dont cependant on ne faisait les épreuves pas comme c'est l'usage, mais en noircissant toute la planche au moyen du frotton, manipulation par laquelle naturellement les traits creux se montraient en blanc," do not satisfactorily explain the appearance of these three. On the contrary, it is precisely "les traits creux" which in these prints appear black, and produce the strangest effect in consequence, whereas the white background here is substituted for the black which would result from the surface left in relief if the plate had been printed in the right way, when "les traits creux" would be white on black, as in the *manière criblée.* The decorative details which occur in the first and third of these prints especially are exactly those with which we are familiar in the dotted prints. Their true character will be pointed out as each print is described by itself.

† THE ANNUNCIATION.

Schr. 2865. (Reproduction.) W.—E 4.

Heliogravure by the Amand Durand process from the original [265 × 183] in the collection of Baron Edmond de Rothschild, Paris. Another impression is in the Bibliothèque Nationale, and M. Victor Gay, of Paris, is said to possess the plate from which the modern impressions were taken. No old impressions have been described.

This is a true dotted print wrongly printed. It has the following characteristics of the *manière criblée:* (1.) The dots themselves, over large portions of the surface, viz., the robes of Gabriel and the Virgin, and of St. Elizabeth in the Visitation, the walls and the ground. (2.) The delicate cross-hatching on the mantles. (3.) The use of an ornamental stamp, a six-rayed star perforated in the middle, on the border and clasp of Gabriel's mantle and on the disk of the Virgin's nimbus. On a small portion of Gabriel's mantle at the bottom the same stamp has been applied, and then worked over with the burin so as to be partially obliterated, as was so commonly done in the dotted prints. (4.) The chequered floor. (5.) The plants, of several different shapes, all of types familiar in the dotted prints, especially the star-shaped plant below St. Elizabeth, and that below the Virgin in the Visitation, which has a flower composed of three dots. (6.) There is less than usual of the coarser kind of work cut with the knife, but this may be also observed in the short strokes across the sky and in the tree on the extreme left. (7.) At the top the perforation is visible, through which the metal plate was fixed to a wood-block for printing.

It is necessary to remember that every line and dot here printed black ought to be white. If this were the case, the whole would present the appearance of a dotted print with nothing abnormal about it.

B 34.

ST. PETER MARTYR.

Schr. 2873; W. u. Z. 404. W.—E 2.

The Saint stands, facing three-quarters l., wearing the Dominican habit, and holding in his r. hand with the point upwards, a short broad-sword with which his head has been cleft open; in his l. hand a closed book. He has a nimbus with a plain disk and double rim. The ground on which he treads is sprinkled with numerous tufts of grass, but no flowers. The background is white. The design is enclosed by a single black line, beyond which is a border (engraved on the same plate) consisting of large leaves growing on either side alternately of a winding stem.

[103 × 73.] Modern impression, uncoloured, cut down just outside the plate-mark. The r. lower corner of the plate had been broken off before the impression was taken.

The *technique* of this print is less easy to explain. The design of the border and the drawing of the grass is quite consistent with the style of the dotted prints. Dots occur, though very sparingly (only nine in all), on the handle of the sword and the cover of the book. The irregular and arbitrary cross-hatching on part of the mantle recalls rather an ordinary line-engraving, whereas the short thick strokes on the scapulary are consistent with the "dotted" process. A peculiar feature of this print is a series of very minute specks at a little distance from the outline of the blade and hilt of the sword (on the l. side) and to the l. of St. Peter's face, also for a short distance along the r. side of his mantle. Apparently the design was outlined on the plate in the first instance in this manner, and these portions of the outline have been left by an oversight, where the details when filled in did not quite occupy the whole space sketched out. On the whole it seems safer to conclude that the plate belongs to that class of which we have seen several examples above, which belong in all essentials to the "dotted" style, though actual dots are used very sparingly or not at all, than to follow Weigel in thinking that it was intended to produce impressions in paste. At any rate, the method adopted in printing the plate is precisely the wrong one: everything which is black here should be white, and *vice versa*.

B 35.

THE LOVER.

Schr. 2877; P. i, 234; W. u. Z. 405. W.—E 3.

A young man fashionably dressed, with excessively long pointed shoes, stands, facing three-quarters l., in a flowery meadow, holding in his r. hand a long scroll, which passes over his head and descends to the ground r. with the inscription in black Gothic letters on a white ground: **libe ist eine harte qual · wer si nicht weisʒ ach deme ist wol.** An ornamental spray of foliage and flowers fills up the background behind the scroll. Near the young man's feet a space is left blank across the bottom of the print for the inscription: **de · libe wil · mi · mordē · .**

[100 × 58.] Modern impression, uncoloured, cut down just outside the plate-mark. Repr. W. i, pl. x (indistinct).

Purchased from Mr. Bousfield, 1850. Other impressions at Coburg and in Germ. Mus., Nuremberg (from the Weigeliana). This, if printed in the right way, would appear as a dotted print, unusual in the design but not in the technical execution. The dots, black as printed here, are used for the border of the man's costume, for the flowers (arranged in the usual groups of three), for the centre of a large star-shaped plant, and all over the ground, where, however, they are partly disguised by a multitude of short strokes in the spaces between them which produce a broken, dirty-looking surface, intended, probably, to represent the soil (not grass) from which the plants spring. The shading on the costume is produced by fine lines engraved with the burin. The ornamental spray in the background is remarkable for its graceful pattern, and for the fact that it was engraved throughout without the use of ornamental stamps, or even dots in the flowers.

Dr. Lehrs ("Kat. d. Germ. Mus.," p. 9) follows Weigel in believing the plate to have been intended for producing impressions in paste. This cannot be the case if the opinion stated above is correct, viz., that the plate, if properly printed, would show a white-line engraving on a black ground with the technical peculiarities of the "dotted" prints.

DIVISION C.—BLOCKBOOKS.

C 1.

BIBLIA PAUPERUM. W.—D 1.

Thirty-eight folios (1 and 4–40, signatures b and c being lost) of the 5th edition of Sotheby.

[262 × 192.] Watermarks : two keys (*e.g.*, sig. d), the arms of Champagne (*e.g.*, sig. e), the Paschal Lamb (*e.g.*, sig. m).

From the Woodburn and Cunningham collections. Purchased from Mr. Smith, 1845.

For further details about this blockbook and its relations to the other editions, the reader is referred to Willshire's Catalogue, i, 173, and the authorities there quoted. Schreiber, in his series of facsimiles of various editions of the Biblia Pauperum in vol. vii, reproduces the signature c in each case. That signature is wanting in this copy, and the materials at present published are therefore insufficient for its identification, but the author of the "Manuel" had the kindness to inform me, after examining this copy in July, 1899, that it is identical with the fine edition in the Dresden Library, of which the signature c is reproduced as pl. xli in vol. vii of the work.

C 2.

BIBLIA PAUPERUM. W.—D 2.

Three folios (1–3, signatures a, b, c) of another edition of the same blockbook. The edition is not specified by Sotheby himself, but Conway ("Woodcutters of the Netherlands," p. 8, note 3) identifies it with the 4th edition of Sotheby.

[a and b 255 × 192, c 262 × 194.] Watermark (on a and c): "three mounts within a circle," Sotheby (not now visible, as the leaves were backed before being mounted).

Purchased from Mr. Smith, 1845. "Obtained," according to Sotheby, "Princ. Typ." i, 59, "from an imperfect copy in the possession of Messrs. Payne and Foss; the remaining twenty-eight leaves of that copy were sold at the sale of their stock of books in 1849, when they were purchased by Mr. Stevens, the American bookseller, for £11 5*s*."

Sig. a and b still remain in their original state, printed side by side on the same sheet, though the paper has been much damaged in the space between them by being folded down the middle. The sig. c in this edition is identical with Schr.'s facsimile, vol. vii, pl. xlii.

C 3.

BIBLIA PAUPERUM. W.—D 3.

Fragments of three folios (4, 10, 11, signatures d, k, l) of another edition of the same blockbook.

From the Bagford collection, Harl. 5934 (where two small fragments of the same edition still remain, nos. 16 and 18 in the volume, Proctor 47). These are from the same edition as Schr.'s pl. xliii.

Transferred from the Dept. of MSS. in 1814.

C 4.

BIBLIA PAUPERUM.

Three folios (33–35, signatures 𝔫, 𝔬, · 𝔭 ·, of the second alphabet) of another edition of the same blockbook. These folios agree, as regards the presence or absence of shading on the columns, with those of the 5th edition of Sotheby. There is no hatching in the drapery, in which hooked folds abound. The drapery is better drawn than the faces and extremities of the figures. The edition has been identified by Schr. with that of which he gives a specimen in two states, pl. xxxix-xl. He considers this to be the earliest of the editions represented among his facsimiles, though not actually the original edition.

[𝔫 and 𝔬 262 × 192, · 𝔭 · 256 × 193.] Watermark: none on 𝔫, on 𝔬 a small inverted anchor, surmounted by an orb and cross, on · 𝔭 · a larger and broader anchor of different shape. Neither of these agrees exactly with any of Sotheby's facsimiles.

The impressions are early and sharp, and the paper is in excellent condition. Parts of the drapery, scrolls, etc., have been coloured yellow, but the colour has been nearly washed away, and the ink of the impression has somewhat suffered in the process.

Presented by W. Mitchell, Esq., 1895.

† BIBLIA PAUPERUM.

(Reproduction.) W.—D 4.

Proof, taken in 1853, of the facsimile of sig. 𝔞, from the copy of the blockbook formerly in the possession of Mr. Lea Wilson and afterwards of Lord Vernon. *See* Sotheby, "Princ. Typ." ii, 51, pl. lxvi (Heinecken's first edition; Sotheby calls it a copy of the sixth, and places it among the German editions. It belongs to the same edition as Schreiber's pl. xliv; this is in his opinion the latest of the editions produced in the Netherlands).

[263 × 196.] Presented by Mr. S. Leigh Sotheby.

† BIBLIA PAUPERUM.

(Reproduction.) W.—D 5.

Woodcut copy of sig. 𝔦, from some edition of the Biblia Pauperum. Sotheby, vol ii, p. 54, pl. lxviii, gives a facsimile of this woodcut copy, which itself is obviously worthless as a reproduction. Sotheby did not know its origin, but it is doubtless one of the copies which John Bagford had made for the abortive history of printing for which he issued proposals in 1707 (*see* p. 126). An impression of this cut on thin paper of the size of the volume, and bound up with it, will be found in a volume of the Bagford miscellany, in the Dept. of Printed Books (Harl. 5934, no. 99). Two other impressions, cut smaller, are inserted in the same volume (nos. 36 and 62).

[258 × 178.] From the Cracherode collection.

† BIBLIA PAUPERUM.

(Reproductions.) W.—D 6–7.

Two impressions of a woodcut copy [253 × 187] of sig. 𝔳, from some edition of the Biblia Pauperum. Another of Bagford's copies. It will be found in Harl. 5934, no. 100. One of these impressions was transferred from that volume in 1814.

† BIBLIA PAUPERUM.

(Reproduction.) W.—D 8.

Pen-and-ink drawing of the designs (omitting the inscriptions) on sig. 𝔰 of the second alphabet of the edition of the blockbook to which C 2 belongs. Again one of Bagford's copies.

[265 × 195.] Transferred from the Dept. of MSS. (Harl. 5934) in 1814.

C 5.

APOCALYPSIS SANCTI JOHANNIS.

One folio (sig. l), fol. 21, of Sotheby's third edition of the Apocalypse Blockbook. *See* Sotheby, "Princ. Typ." i, p. 18.

The text begins **ꝑ ſeptimū anglm̄ | predicatores sac̄ti | qui ī fine mūdi na | ſcituri ſ't deſignāt.** The upper compartment shows, in addition to a large angel blowing a trumpet, our Lord adored by angels and kings. The lower compartment shows the ark of the covenant (**Archa testamenti**) surmounted by the temple of God (**Templū dei**), with two angels swinging censers. These designs illustrate Apoc. xi, 15-18.

[265 × 190.] In perfect preservation, not coloured. Watermark, Gothic ꝑ surmounted by a small cross. (*See* facsimile, not quite accurate, in Sotheby, vol. iii, pl. c.)

From the Griffiths collection (mark Fagan, Add. 2), sale catalogue, Sotheby and Wilkinson, 9 May, 1883, lot 21. This was the last of six leaves from this edition, possessed by the Rev. John Griffiths, D.D., of Wadham College, Oxford (1806–1885), ff. 14, 15, 18, 19, 20, 21 (Sotheby i, 20, mentions only five, and names them wrongly). They were all from the Delbecq (sale 1845, lot 1) and Delessert collections, and were purchased in 1852 at the sale of the latter collection at Paris. The first five were purchased at the Griffiths sale by Mr. Quaritch, the sixth by Messrs. Colnaghi, from whom it passed into the collection of Mr. W. Mitchell, who presented it to the trustees of the British Museum in 1895.

C 6.

APOCALYPSIS SANCTI JOHANNIS.

W.—D 9.

Old impression in dark brown ink of the lower design on a wood-block (second page) belonging to an edition of the Apocalypse blockbook without signatures, in the Spencer (now John Rylands) library. Subject St. John being sent to the Emperor Domitian.

[130 × 192.] Watermark : bunch of grapes. From the Bagford collection (Harl. 5934), transferred from the Dept. of MSS. in 1814.

C 7.

APOCALYPSIS SANCTI JOHANNIS.

W.—D 10.

Modern impression of both the designs on the wood-block mentioned above. The upper part represents St. John accused before the prefect of putting an end to the worship of idols.

[268 × 197.] The impression in black ink taken from the cracked and worm-eaten block has itself received considerable damage. Impressions in light brown ink were taken from the original block for Sotheby's "Princ. Typ." ii, p. 50, a, b, pl. lxv.* The block itself was believed by Dibdin, Sotheby and Willshire to belong to an original, though late, edition of the blockbook. Judging merely by the style of the drawing and cutting, as seen in the impression, it seems more likely that it is a comparatively modern copy made for some history of printing. No impressions of other pages of the same edition are known, and it bears, according to Sotheby, so strong a resemblance to the fourth edition of the book, that it is probably an isolated copy from a page of that edition. The block itself has a respectable pedigree, having belonged to Joseph Ames (1689–1759), the historian of printing in England, and then passed through the hands of Sir Peter Thompson and his nephew, Major Thompson, into those of Thomas Astle, the great collector of MS., in 1799.

The impression was purchased from Mr. Mason in 1856.

C 8.

QUINDECIM SIGNA.

W.—D 12.

A single cut from the blockbook of "Antichrist and the Fifteen Signs." The cut is from the second part of the work : "Quindecim signa extremi judicii diem praecedentia." It is the lower subject on fol. 2, and relates to the second sign.

The text above the subject is as follows : **Das ander zaichen ist, Das sich das Mer wider nider tůt. | Als verr das es niemants geschen mag · Vnd das ertrich wirt | Dürr.**

The scene is the top of a cliff, forming a table-land, cleft by a ravine. A man, kneeling on one knee, near the edge of the cliff, points to the sea, which has receded. Two other men stand l. conversing. The ground is quite barren and dry. The spires of a town appear in the background.

[140 × 155.] Printed in brown ink ; well preserved ; not coloured. There are two xylographic editions of this work, one anonymous, the other bearing the signature of Junghanss briefmaler zu nuremberg, and the date 1472. Schreiber reproduces fol. 8 of each of these editions in vol. vii, pl. lvi-lvii.

Another fragment of the Antichrist blockbook (Weigel 164), supposed to belong to the first edition, is in the Library (Proctor 13).

Purchased from Messrs. Smith, 1845.

† SPECULUM HUMANÆ SALVATIONIS.

(Reproduction.) W.—D 14.

Woodcut copy of the first page of a Dutch edition, unknown to Sotheby, of the Speculum Humanæ Salvationis blockbook. This copy is reproduced in facsimile by Sotheby, "Princ. Typ." ii, pl. lxxviii. Its origin was unknown to Sotheby and Willshire, but it is another of Bagford's copies, and is to be found in his collection bound up in Harl. 5934, no. 101, printed on paper of the full size of the volume, with the watermark K W M (King William and Mary ? Another paper on which some of these copies are printed has for its watermark a posthorn on a shield, surmounted by a crown, with W R —"Wilhelmus Rex" ?—below it). This impression has the watermark J T. The block from which this copy was printed is now in the Department of Printed Books.

[130 × 195 (the cut only).]

Transferred from the Dept. of MSS. in 1814.

DIVISION D.—WOODCUTS FROM BOOKS.

The woodcuts comprised in this division are illustrations detached from books printed in Germany and the Netherlands in the XV century. They are arranged, primarily, according to the place of publication, in alphabetical order; secondarily, according to date. Book illustrations do not fall properly within the limits of W. L. Schreiber's "Manuel de l'Amateur," and all cuts described by him, which have been definitely recognised as belonging to printed books, have been removed from their place in his numerical order and described below. The bibliographical works to which references are given are the following:—

Campbell: "Annales de la Typographie Néerlandaise au XV^{e} siècle," 1874–8.

Conway: "The Woodcutters of the Netherlands in the Fifteenth Century," 1884.

Hain: "Repertorium Bibliographicum," 1826–38.

Kristeller: "Die Strassburger Bücher-Illustration im XV. und im Anfange des XVI. Jahrhunderts," 1888.

Muther: "Die Deutsche Bücherillustration der Gothik und Frührenaissance," 1884.

Proctor: "Index to the Early Printed Books in the British Museum," 1898. Sections I and III.

Weisbach: "Die Baseler Buchillustration des XV. Jahrhunderts" (Studien zur Deutschen Kunstgeschichte, 8. Heft), 1896.

AUGSBURG.

D 1.

1473. CHRIST AS REDEEMER, Schr. 833. From Plenarium, s. l. et typ. n., fol. (Augsburg, Günther Zainer?), 1473. Proctor 1534.

Christ stands, full face, giving the benediction with his r. hand, and holding an orb surmounted by a cross in his l. hand. His long wavy hair is parted in the middle, and a short curl hangs over his forehead. His eyes are full. His short beard is divided in the middle. His head is surrounded by a large floriated nimbus with triple rim. Within the inmost rim is a band of ornament. He wears a mantle held by a double clasp on the breast, but open in front, over a robe which falls in straight folds without a girdle. The drapery is good and carefully shaded. His feet are bare. As a background to the figure of Christ, a straight piece of tapestry with a large pattern, reaching nearly to the ground, hangs by a cord from a rod which is suspended behind the nimbus. The ground is varied by four plants of various kinds, and several tufts of grass. The print is surrounded by a double border, joined at the four corners. On the border is the following inscription in black Gothic letters on a white ground: **Dise bildung ist gemacht nach der menscheit Jhesu cristi | Als er auff ertreich gegangen ist Vnd also hat er ein har vnd ein bart vnd lieplich angesi^{cht} | gehabt Auch ein solichen rock vnd mantel Vnd barfůsz | ist er gegangen Auch ist er des hauptes lenger gewesen dann all annder menschen uff erden.**

[270 × 172.] In good preservation. Colours: scarlet, carmine, yellow, yellow ochre, yellowish green, steel blue, grey-black. On the verso are thirty-five lines of text. Begin: In dem namen des herrren amen. Hie vahet sich an | ein plenari nach ordnung der heyligen cristenlichen | kirchen . . . . End: . . . Darnach vnd am. The initial I is a large ornamental letter printed from a wood-block, with flourishes which extend down the whole side of the page. Strong white paper without watermark or wire-mark.

A copy of this edition of the Plenarium (not in Hain) is in the British Museum. The cut in this copy is not coloured. According to Muther (no. 37) the same cut was used in another Plenarium, 1474 (Kraenzler, Verzeichniss der Augsburger Incunabeln, no. 51), printed by J. Bämler (not in Hain). A copy of that book was in the library of the late William Morris. The occurrence of the same cut in books printed by Zainer and by Bämler may perhaps be explained by the fact that both were printing in the Monastery of SS. Ulrich and Afra in 1473 (Zainer, Speculum Humanæ Salvationis, according to MS. note, dated 1473, in Mr. Fairfax Murray's copy; Bämler, Dialogues of St. Gregory).

Presented by W. Mitchell, Esq., 1895. Another impression, described as "tirage à part ancien," presumably without text on verso, coloured, is in the Bibliothèque Nationale, Paris (from the Hennin collection). Modern impressions are said to exist.

D 2 (1–5).

1475. Five cuts from Cunrat von Megenberg, Buch der Natur, fol. Augsburg, J. Bämler, 1475, 1478, 1481. Hain 4041–3; Muther 43–5; Proctor 1613, 1626; Choulant in Naumann's *Archiv f. d. Zeichn. Künste*, iii, 286–308.

(1) Two Physicians Examining a Patient. Schr. 1933. Frontispiece to the first part, treating of man.

A middle-aged man with a beard stands against a pillar, which forms the central support of a vaulted room with paved floor and round-arched window. He has no clothing but a loin-cloth, and his position recalls, at first sight, the common representation of the scourging of Christ. To the l. a physician, wearing a high doctor's cap, a hood, and a long gown without a girdle, holds a urinal in his r. hand, and points with his l. hand to the head of the patient. The other physician, r., wears a flat biretta, a hood, and a gown with a girdle. He holds an open book in his l. hand, and lays his r. hand below the l. breast of the patient, who has put his own hand similarly under the r. breast, as though to point out the seat of his pain. The print is closed at the top by a round arch resting on two columns, and surrounded on all sides by a double border. Hatching is freely used in the drapery, and the wall at the back is shaded by vigorous strokes slanting from l. to r.

Fine impression, with wide margin [18–40], on stout paper; watermark, bull's

head. Colours: madder red, pale and dark, light brown, yellow, yellowish green, verdigris green; border, yellow.
Presented by W. Mitchell, Esq., 1895. Oppermann sale, 1882, lot 1270.

(2A) THE SPHERES AND ELEMENTS. Frontispiece to the second part, treating of the heavens, the planets, and the elements.

At the top we see the heavenly sphere, symbolized by the coronation of the Virgin, in the midst of six adoring angels. This is separated by a band of clouds from the spheres of the fixed stars and of the seven planets, each represented as a narrow band, vividly coloured, with a figure of the planet to which it belongs. Below the lunar sphere is the terrestrial sphere, with its four elements—fire, air, earth, and water, the three last being combined into a landscape, in which are two towers, one of which is surrounded by a moat. In the foreground are a man and a dog. Double border.

In good preservation, with margin [7-41]. Colours: vermilion, bright blue, dull yellow, green, lilac, grey, brown; border, vermilion. No watermark.

Text on verso: ❡ Das achtent vñ das letzt . . . gůten freünden ' (3½ lines). Then:

❡ Vō den himeln vñ vō den sibē
planetē vñ den vier Elementen.

The above two cuts appear to belong to the first edition of the book, though they differ greatly from one another in colouring. The remaining four, differing again from these, but uniform with one another in colouring, are from a later edition, the second or third. They agree with the British Museum copy of the third edition in style of colouring and in the presence or absence of text on the verso, but not in watermark. The second edition is not in the British Museum.

(2B) Another impression of the same cut, from a later edition.

Colours: pale madder red, pale yellow, light brown, light green; border, green. No watermark.

(3) FISHES AND CRUSTACEANS. Frontispiece to the third division of the third part, treating of beasts.

In a wide sheet of water, with two hills, each crowned by a single tree, on the farther shore are seen about a dozen kinds of fish—the largest of which carries a sailing-boat on its back—a lobster, and a crab, and two nondescript creatures, one of which has four legs and the other seventeen, combined with fishes' tails. On a ledge of rock r. stands a young man, only a portion of whose figure is visible, holding a long, slender fish in his r. hand. Double border.

[188 × 126.] Colours: as in no. 2B. Watermark: bull's head with a cross over it.

(4) INSECTS. Frontispiece to the fifth division of the third part, treating of beasts.

In the foreground are an ant-hill, a large beetle, some earth-worms, a snail, a butterfly perched on a flower, and two beehives on a bench. In the air are a number of flies and three grasshoppers, and in the l. upper corner is a spider in its web. Double border.

[187 × 126.] Colours: green, brown, grey, pale madder red; border, green. Watermark: bull's head, with a flower between the horns, and a cross below.

(5) TREES. Frontispiece to the fourth part, treating of trees.

In the foreground are a strawberry plant and two small shrubs, planted in pots. Farther back are two vines, another shrub in a pot, and a small tree; and at a greater distance are four larger trees, three of which bear fruit.

[185 × 126.] Colours: green, brown, light madder red: border, green. Watermark: bull's head with a cross over it, different from the watermark of no. 3.

Nos. 2–5 were presented by Sir A. Wollaston Franks, K.C.B., 1895.

These five cuts belong to the series of twelve which occur in the three editions of the Buch der Natur, printed by J. Bämler (Hain 4041–3). The first (imperfect) and the third are in the British Museum (Proctor 1613, 1626). The fourth edition (Schönsperger, 1482, Hain 4044) has also twelve cuts, the fifth (Sorg, 1482, Hain 4045) has eleven, and the sixth (Schönsperger 1499, Hain 4046) has fourteen. Of these editions only the sixth is in the British Museum (Proctor 1804). In this twelve cuts are fairly close copies in reverse of the originals in the first edition, with an additional frontispiece representing a professor seated at a Gothic desk, lecturing four young men, and another cut of a physician and an apothecary. Nine of the cuts from Bämler's editions are reproduced in Essenwein, "Holzschnitte im Germanischen Museum," Taf. lxxv–lxxx.

D 3.

1476. CHRIST AT THE COLUMN. Schr. 650. W.—D 30. From Jacob Sprenger, Statuten der Rosenkranzbruderschaft, s. l. a. et typ. n., 4to. (Augsburg, J. Bämler, 1476). Hain 14961; Muther 50; Proctor 1620.

The time of the action is the moment immediately following the flagellation. Christ is standing, bowed forward as if from exhaustion, with his hands upon his knees, in front of a marble column, which stands in the r. corner of a room with paved floor and flat ceiling. Christ is naked, save for the loin-cloth, and is bound to the column by a rope round his waist. He has a floriated nimbus with single rim. The two gaolers, holding rod and scourge, are passing out at a door l.; one of them turns round and addresses Christ with a mocking gesture. To r. the Virgin is beholding the scene through a grated window. Fragments broken off the rods in the flagellation lie on the floor. An oblong sheet of paper, with a Hebrew inscription, is nailed to the wall above Christ's head. The whole is surrounded by a double border.

[125 × 81.] Good impression, washed. The lips are touched with red, but there is no other colouring. Margin [7–10].

Purchased from Messrs. Graves, 1856.

An imperfect copy of the book, wanting the cut, is in the British Museum. The cut was used again in Jacob Sprenger, Statuten der Rosenkranzbruderschaft, Augsburg, J. Bämler, 1477. Hain 14962; Muther 51 (not in the British Museum).

D 4 (1–2).

1480. Two cuts from Otto von Passau, Die vierundzwanzig Alten, fol., Augsburg, Anton Sorg, 1480. Hain 12128; Muther 160; Proctor 1671.

(1) Recto. CHRIST AS JUDGE, WITH THE FOUR AND TWENTY ELDERS. Schr. 611; W.—D 44.

Christ as judge, with both hands raised, is seated on a rainbow, and his feet rest on a globe. He has a large cruciform nimbus with single rim, and wears a mantle, clasped over the breast, which leaves his body bare, but is draped over his knees. The figure of Christ is surrounded by a *mandorla*, continuous with the rainbow. The space outside this is occupied by the four and twenty elders, who wear crowns, and gaze up at Christ with folded hands. The border is triple.

[180 × 121.] Colours: crimson lake, light madder red, violet grey, yellow, green, dark brown; border, yellow.

(2) Verso. ST. JOHN THE EVANGELIST. Schr. 1520a.

St. John, in mantle and tunic, is walking to r. with his face turned upwards, under a round arch resting on columns. He holds a closed book in his r. hand, and the eagle perches on his extended l. hand. St. John has a nimbus with double rim and ornamented disk, the eagle has a small plain nimbus. The ground is indicated by thick lines ; the background is quite plain. The border is triple.

[180 × 120.] Colours : crimson lake, light madder red, violet grey, yellow, green ; border, yellow.

Good impressions, with full margin, but the second cut is placed aslant on the page. No watermark.

Purchased from Messrs. Graves, 1858.

The remaining 24 cuts from the book, printed from six blocks only, are small and insignificant. The same cuts were used again in Sorg's edition of 1483 (Hain 12129, Muther 161). Both editions are in the British Museum. The present impressions are probably from the second edition (Proctor 1691) as the impressions in the first (not coloured in the British Museum copy) are sharper.

D 5 (1–60).

1482. Sixty cuts from Das Puch des Ritters | herr Hannsen von Monte Villa (Sir John Mandeville's Travels). fol., Augsburg, Johann Schönsperger, 1482. Hain 10648 ; Muther 263 ; Proctor 1759.

Rudely cut illustrations of historical and legendary events, natural history and fabulous monsters, copied from the cuts in Sorg's edition of 1481 (Hain 10647).

[82 × 60.] Not coloured. Text on verso. In the inventory of 1837. The edition contains in all 114 cuts. The British Museum copy (G 6774) is imperfect, wanting 5 leaves, and contains 111 cuts. The three cuts there missing are included in the present set.

D 6 (1–96).

1482. Ninety-six cuts from one of the five editions of the Passional or Heiligen Leben (Legenda Aurea), printed by Johann Schönsperger, Augsburg, 1482–1499. Muther 264–9.

Rude cuts, without originality or artistic merit, commencing with some scenes from the life of the Virgin, but consisting chiefly of pictures of saints and their martyrdoms. Most of the subjects are easily recognisable, but some, in which the incident represented was not confined to any single legend, were used again and again in the course of the book for different saints. The last cut on the first mount, St. Helena raising a dead man with the true Cross, also occurs in the edition of Mandeville just described.

[82 × 60.] Colours : light madder red, lilac, violet grey, light and dark grey, brown, yellow, pale yellow, violet, green. Text on verso.

In the inventory of 1837.

The precise edition to which these cuts belong has not been ascertained. The cuts issued in Schönsperger's first edition, 1482, were reprinted in 1489, 1494, 1496–7, and 1499. Of these only one edition, that of 1496 (Winterteil)–1497 (Sommerteil) is in the British Museum (Proctor 1785, 1787), and this is not the edition from which our cuts are taken. 1482 is the date of the first publication of the cuts.

D 7.

1483. Cut from Ulrich von Reichenthal's History of the Council of Constance, fol. Augsburg, Anton Sorg, 1483. Hain 5610; Muther 174; Proctor 1690.

The subject of the cut, which is printed on leaf lviii verso of the book, is the inspection of meat and drink during the conclave held in 1417, while the council of Constance was sitting, for the election of a new pope, Martin V.

[204 × 133.] Colours: madder red (faded), green, blue. Two lines of German text above the cut: Dise figur ist wie man den herren in dem con | clauie ir essen vnd trincken beschauwet; and two columns of text on the back (recto of the leaf).

From the Bagford collection (Harl. MS. 5966, 144). Transferred from the Dept. of Printed Books, 1900.

D 8.

1488. EIGHT HERMITS (W. u. Z. 198; Schr. 1773a; W.—D 109) from Leben der Altväter, fol. Augsburg, Peter Berger, 1488. Hain 8606; Muther 191; Proctor 1916.

The scene is a rocky landscape divided into two parts by a road which winds down hill. At the top l. St. Antony and St. Paul are conversing at the door of a shed, while a raven descends with a loaf in its beak. The other hermits are represented singly to r. of the road. One is crossing a bridge, another sits l. under a tree, a third is drawing water in a jug from a pipe by the road-side, a fourth is telling his beads in a rocky cell, a fifth mounts the road, and the sixth and last is seated in a hut at the top of the hill. There is a wide single border.

[192 × 120.] Well preserved, with margin [10–13]. Colours: light madder red, rich brown, dark brown, grey, dull yellow, dark green.

Purchased at the Weigel sale, 1872.

Muther (no. 191) wrongly states that the cuts in this edition (Hain 8606) are the same as those in Sorg's edition of 1482. (Hain 8605; Proctor 1686). As a matter of fact, they are entirely different, and the frontispiece described above is a modification of that in Sorg's edition (not described by Muther, no. 169), in which there are only six hermits [197 × 140]. Both editions are in the British Museum.

D 9 (1–60).

Date unknown. Sixty cuts from an unrecognised book, printed in Schönsperger's type, about 1500.

The cuts [80 × 93–5] are from a religious romance or allegory, in which the human soul (a female figure constantly represented in the later cuts with a wreath or crown on her head) is spoken of as the Bride of Christ. Other characters are Truth, Mercy, Wisdom, &c. In many of the cuts the soul is seated on a throne, with hangings of a trefoil pattern, and accompanied by women carrying a rod, a torch, a lantern and trumpet, a mirror, and various musical instruments. Several of the cuts illustrate the seven deadly sins and their punishment. A long series of Biblical subjects, from the Old and New Testaments, is inserted for the sake of the moral lesson drawn from each for the benefit of the soul, who is addressed throughout in the second person. The workmanship is unequal, very bad at the worst, and never good. Many of the cuts, if not all, are probably copies from older designs. The fragments preserved of the German text are not sufficient to identify the book.

In the inventory of 1837.

1499–1505. † THE VIRGIN AND THE PATRON SAINTS OF CONSTANCE. Schr. 2022. I., II, (Reproductions.)

Photographs of a frontispiece used in liturgical books of the diocese of Constance, printed by Erhard Ratdolt, at Augsburg. It occurs in two states, which are placed by Schr. in the wrong order. In the first state St. Pelagius wears a hat. The woodcut in this state has the date 1499 printed below it, and is probably from the folio edition of the Constance Breviary printed in that year (Hain 3830). No perfect copy of this book is known. In the second state the head of St. Pelagius has been re-drawn, and he is bare-headed. In this state the cut occurs in the Constance Missal of Oct. 8, 1505. The photographs were taken from the impressions of the cut in both states in the Cabinet of Prints at Stuttgart (*see Jahrbuch der k. preuss. Kunstsammlungen*, 1900, xxi, 207).

BAMBERG.

D 10.

1481 (1485). INITIAL T, WITH ABRAHAM'S SACRIFICE, first used in Missale Benedictinum, Bamberg, Johann Sensenschmidt, 1481, fol. Hain 11267; Proctor 782. The text on the back of this impression proves that it belongs to Missale Ratisponense, 1485, fol. Hain 11356; Proctor 3154. Sensenschmidt's press was removed, for the purposes of this edition only, to Ratisbon.

Isaac kneels to r. of the T, on a pile of sticks, with both hands raised before his breast, facing l. His eyes are fixed on Abraham, who stands l. in front of the T, and touches Isaac's head with his l. hand, while in his r. hand he brandishes a sword. An angel, half-length, hovering in the air, arrests the stroke of the sword with his l. hand, while he points with his r. hand to the ram (or lamb?) caught in the thicket in the l. lower corner of the print. There is a road winding along a hillside behind Abraham. The latter wears a loose mantle, gathered up and drawn through a girdle at the waist, over a closely-fitting tunic with long sleeves. The whole print is in outline, with the exception of very slight hatching on Abraham's tunic. There is a double border.

[89 × 95.] Good, but not very early impression (border somewhat broken away), on paper. Colours: madder red, yellow ochre, yellowish green, cobalt blue, ultramarine, dark brown, touches of cinnabar (for flesh-colour). The large T has been covered with silver foil (turned black and in part flaked off) over an orange coloured ground.

On the back are portions of four lines of the Canon in Sensenschmidt's large Canon type . . . lice fidei—— . . . . quorū tibi. The third line, the rubric memoria viuorū is printed in red.

Taken out of a collection of initial letters, chiefly of the XVI century, in this Dept.

The cut occurs in some copies only (B. M., Bodl., Bamberg, K. Bibl.) of the Benedictine Missal, 1481, at the beginning of the Canon, "Te igitur," facing a painted Crucifixion. In other copies (B. M.) a woodcut Crucifixion was used, but the space for the T was left blank and filled by a painting. Different copies of the Ratisbon Missal, 1485, vary in the same way. The copies in the Bamberg and Munich Libraries have the woodcut, while in the Oxford copy a space has been left blank, and filled by a painted T. These copies vary also in the setting up of the type. Whereas the Bamberg and Munich copies, like the present fragment, have "fal'orū famularūqȝ," the Oxford copy has "famulorū fal'aruqȝ." The latter, being more legible, is probably the later form, resulting from a correction. In the Oxford copy the Canon is on vellum.

The same woodcut was used in Missale Spirense, 1487 (Proctor 786), and in the two different editions of Missale Ratisponense, 1492 (Proctor 792–3). In these editions, all at Oxford, the Canon is printed on vellum, and there are differences in the text printed at the back of the T. A copy of this woodcut, in reverse, was used in Missale Frisingense, 1487. A different composition from the present, with the ram standing on its hind-legs, was used in the Bamberg Missals of 1490, 1491 and 1499, and in the Ratisbon Missal of 1500, all printed at Bamberg. The subject occupies this position in many missals as the chief Old Testament type of the atoning sacrifice of Christ.

I am indebted to Mr. Falconer Madan, sub-librarian of the Bodleian Library, Dr. Freys of the Hof- und Staatsbibliothek, Munich, and Dr. Fischer, of the Royal Library at Bamberg, for information about several of Sensenschmidt's Missals which are not in the British Museum.

D 11.

1487. THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN. Schr. 374. W.—D 35. From Missale Frisingense, Bamberg, Johann Sensenschmidt, 1487, fol. Hain 11302; Proctor 787.

Christ hangs, with eyes closed and head bent to l., on a *Tau* cross, with INRI in Roman letters on a scroll. He wears the crown of thorns; the loin-cloth is tightly folded round the body, but the end hangs loose in the air r. The nimbus consists merely of a floriated cross, without any rim. The Virgin stands l. with hands folded, wearing mantle, robe, and head-cloth. St. John, bare-headed, stands r. with hands folded. His mantle is simply clasped at the throat, and shows the tunic in front. Each has a plain nimbus, but it is doubtful whether this is printed from the block or added by hand. The foot of the cross is wedged in with stones, and on one of these is the monogram (Nagl. iii, 153, no. 501. Schr. iii, 307, xlviii), which occurs also, according to Nagler, on a picture, and may therefore be ascribed to the designer, not the cutter, of the woodcut. On the ground, near these stones, lie a large bone and a skull, a smaller bone and two long stones. The ground is covered with short horizontal strokes, with a single fringe of vertical strokes to represent grass. Halfway back is a road, and beyond it the ground is hilly. The whole is surrounded by a double border.

[269 × 173.] On vellum, from one of the vellum leaves on which the Canon of the Mass was commonly printed. A crack in the block can be traced for some distance about 6–7 mm. l. of the stem of the cross, so that the impression was probably not one of the earliest. It is well preserved, but cut almost to the border, and the colours have suffered somewhat by wear. Colours: vermilion, bright blue, bright green, pale lilac, gold. All the space representing the sky is covered with gold, laid on a light red ground. The rims of the nimbi of the Virgin and St. John are outlined on this gold ground in black; the presence of the gold makes it impossible to determine whether the nimbi were printed from the block or not.

Purchased from Mr. Hamilton, 1862.

Nagler, Willshire, and Schreiber state that the cut is derived from Sensenschmidt's Missale Romanum of 1487. No such edition exists. Sensenschmidt's Missale Frisingense, to which the cut actually belongs, is in the British Museum, but the cut of the Crucifixion is wanting. In Sensenschmidt's Bamberg Missals of 1489 and 1490 the cut is not the same as this.

D 12.

1494? SS. HENRY AND KUNIGUNDA AS FOUNDERS OF BAMBERG CATHEDRAL. Schr. 1498. W. u. Z. 201. W.—D 117.

From Die Reformation des gerichtes der Dechaney des Thumstifts zu Bamberg. S. l. a. et typ. n. (Johann Pfeyl? Bamberg, 1494?). Hain 13715. The document itself is dated Nov. 26, 1488. The first edition in Latin (Hain 13714; Proctor 790) is undated, but assigned conjecturally to the year 1491. The second edition in German, to which this cut belongs, is dated conjecturally 1494 by Baer, Catalogue 424, no. 27 (repr. on p. 9).

The Emperor Henry II (d. 1024, canonised 1151) and his consort Kunigunda (d. 1040, canonised 1201) stand l. and r. on a paved platform, holding each with the l. hand a model of Bamberg Cathedral, represented as a Romanesque building with aisles and clerestory, four towers, an apse and a small central *flèche.* Each of the sovereigns carries a sceptre in the r. hand and wears the imperial crown. St. Henry wears a brocaded robe edged with fur, St. Kunigunda a robe and mantle of plainer material. Two shields, one bearing the arms of Bavaria quartered with the imperial eagle, the other the arms of Luxemburg, hang side by side from a hook under the church. The background is blank. The border is a single line.

[138 × 118.] Good impression, in brown distemper; the l. upper corner is torn away. Colours*:* yellowish green, verdigris green, pale brown, reddish brown, pale yellow, bright blue. The border is outlined in vermilion.

Purchased at the Weigel sale, 1872. Several other impressions are described by Schr.

BASLE.

D 13.

1489–90. St. Augustine Writing; the City of God and the City of Satan; Abel and Cain.

From Augustinus de Ciuitate dei cum commento, fol., Basle, Johannes von Amorbach, 1490, fol. i. b (back of title). Hain 2066; Weisbach 29; Proctor 7585. First used in 1489 (Hain 2064). Reproduced by Weisbach (Abb. 11).]

In the upper part of the woodcut St. Augustine is seated writing at a desk. Over him, on either side of his head, is the xylographic inscription: **Aurelius Augustinus.** In the lower compartment are seen two fortified towns, the cities of God and of Satan; angels appear on the walls of the one, while devils mock and threaten them from the walls of the other. Above is the inscription: **Insultat babylon . Syon . vrbs ut stā resultet.** In the foreground stand Abel, l., with a club and a flock of sheep, and Cain, r., with a hoe. A scroll near Abel's head bears the words: **Vrbs dicata deo : Abel fundatur sanguine iusti.** Cain's scroll has the legend: **In sathane sedem : Cayn istam condidit urbem.** Single border.

[198 × 145.] Not coloured. Below the woodcut are twenty-four elegiac verses in two columns. On the back (recto of the leaf) the title in two lines. From the Bagford collection (Harl. MS. 5939, 12). Transferred from the Department of Printed Books, 1900.

1492–7. St. Jerome. *See* Woodcuts by Albrecht Dürer.

D 14.

1494. St. Augustine teaching in a Church.

From Plura ac diversa diui Aurelij Augustini Sermonum Opera, fol., Basle, Johannes von Amorbach, 1494, fol. i. b (back of title). Hain 2008; Weisbach 35; Proctor 7605.

Through a large open arch in the façade of a late Gothic church we see in the interior St. Augustine expounding the scriptures to the clergy seated on benches in the choir, while the laity stand behind a barrier or sit near the door of the church, with gestures expressive of a keen interest in the sermon. The saint himself is of much greater stature than the listeners. He stands before the episcopal throne, over which we see the Dove carrying a shield, with the device of a heart pierced by two arrows. In the distance are three altars. The perspective is quite irregular, and the whole construction of the church so fanciful that it cannot be regarded as more than an architectural framework to the picture. On the threshold is the xylographic inscription :

Salue gēma confessorū : Augustine lux doctorum.

On the pavement before the church are three dogs. A man steps through an arched opening in a buttress, l., carrying a rosary. The border is a single line.

[255 × 167.] Good impression, cut close to the border, uncoloured. Text on the other side, as given by Hain. No watermark. This is the only cut in the book; but the second part, Sermones de sanctis, printed in 1495, contains another cut [180 × 137] by the same artist. A copy of the book is in the British Museum.
From the Bagford collection (Harl. MS. 5915). Transferred from the Dept. of MSS. in 1814.

D 15.

1494 ? The Fool trying to catch two Hares at once.

From Sebastian Brant, Navis Stultifera, 4to, Basle, Johannes Bergmann von Olpe, 1494-9.

The fool, who wears his cap and bells, carries a hunting-spear in his l. hand, and with his r. hand sets his horn to his mouth. Two hares are running off l. and r., and a dog, in the same state of irresolution as his master, is running after one, but looking round at the other. A number of trees grow in the undulating landscape, which is closed by a mountain, l. The border is single.

[116 × 85.] A rather late impression, cut to border-line. Text on verso: Iure iterū nimie . . . . sub stygo suppliciū. Twelve lines of elegiac verse, followed by twelve lines of prose comment: iUre iterū . Quia in auaros . . . . . . Diues sup.

Seven editions of Brant's popular work were printed by Bergmann von Olpe before 1500, viz., 1494 and 1495 (Germ.), 1497, 1 Mar. (both 8° and 4°) and 1 Aug. 1498 (Lat.) 1499 (Germ.) The British Museum is so poor in the Basle editions of this book, containing only the fourth (1 March, 1497, 4°) and seventh (1499), Proctor 7776 and 7782, that it has not been possible to ascertain precisely to which of the Latin editions this cut belongs. It is uncertain, therefore, whether it is one of the series of cuts originally issued in 1494, for six new cuts were added in 1495, six more in 1497 (March), and one in 1497 (Aug.). Details are given by Weisbach, pp. 53-6. It is needless to enter here into the large amount of literature to which the Narrenschiff and its illustrations have given rise. This cut is reproduced in Simrock's edition, 1872, p. 41, no. 18, Von zweien herren dienst.
Purchased from Messrs. Colnaghi, 1871.

D 16 (1–8).

1495-7. The first eight cuts from Joannes Meder, Quadragesimale novum de filio prodigo, 8vo, Basle, Michael Furter, 1497. Hain 13629; Muther 470; Weisbach 56; Proctor 7736.

(1) The prodigal son takes leave of his father.
(2) He sets out on his travels.
(3) He enters a brothel.
(4) He carouses with another man and two women.

(5) He keeps the swine.
(6) He lies under a tree and weeps.
(7) He arises to go to his father.
(8) He returns to his father's house.

In the first four scenes the prodigal carries a sword and is fashionably dressed, with long plumes in his hat. In the remaining four he is in rags and barefoot. In all he is accompanied by an angel, who remonstrates with him on his evil courses, and urges him to repentance. In the book there are eighteen cuts, of which sixteen are different, nos. 1 and 6 occurring twice. In the last eight cuts Christ is introduced, and a mystical interpretation is given to the banquet and the preparations for it. After four scenes relating to the penitence of the prodigal, the latter is a witness of the Agony in the Garden, the Entombment, and the appearance of Christ to the Apostles in the upper room. He is finally received into eternal bliss.

[101 × 73.] Good impressions, uncoloured, cut down to the single border-line. Text on verso. No watermark.

In the inventory of 1837.

These cuts hold a fairly high place among Basle illustrations of the second order, but are not by such a master as the illustrator of the Narrenschiff and the Ritter von Turn. All except the sixth were published in the first edition, 1495 (Hain 13628; Muther 469; Weisbach 50; Proctor 7728). Neither Muther nor Weisbach has observed that the sixth cut is different in the second edition, 1497. In the first the angel stands l., the prodigal lies r., and the latter has a rosary round his staff. In the second the position of the two figures is reversed, and the rosary is omitted. No doubt the rosary as an emblem of penitence, which the prodigal carries in the two following scenes, was considered inappropriate in the sixth, where he is moved to tears by the misery of his life, but has not yet repented of his sin. The first edition alone is in the British Museum, but there are two copies of the second in the Bodleian Library, Oxford. The third edition, M. Furter, 1510 (in the Print-room), contains copies of the whole series of cuts. The sixth cut in this is based upon the second edition.

COLOGNE.

D 17.

1496? St. Gregory instructing two Scholars, known as "The Accipies Woodcut." Proctor A i. From Promptuarium argumentorum, 4to, Cologne, Heinrich Quentell (1496?).

"On the left side of the cut the master is seated at a desk, on which lies an open book. His seat is surmounted by a canopy, which ends in trefoil pendants. The text of the book is shown by lines of square dots. He wears a cap with a point or button to it; his head is surrounded by a halo, and a dove is perched on his right shoulder. Behind him is a glazed window, and at the back of the room is an arched opening in the wall of the room, through which the country beyond is seen. The floor is chequered in black and white squares. In the front of the desk at which the master is seated is a door, indicated by four lines forming a rhomboid. Two lines crossing the left hand line of this stand for hinges, and an oblong attached to the right hand line marks the lock. In front of the master and below the desk are seated two scholars with books in their hands. Above the figures and desk runs the legend on a ribbon, which slopes downwards from left to right in four divisions." (The legend is: **Accipies | tanti, doctoris | dog= | mata sancti.**)

The above description is quoted from Mr. R. O. Proctor's essay, "The Accipies Woodcut," in "Bibliographica" i, 52–63, the fullest and most satisfactory account of the matter which has appeared. Mr. Proctor distinguishes five main types of the woodcut, A–E (facsimiles are given of A–D), of which A has six subdivisions, i–vi, used at Cologne, Augsburg (Schönsperger), Ulm, Augsburg (Froschauer), Hagenau, Strassburg (the two last being identical). He might have added as A vii a variety which occurs in Exercitium Grammaticale, 2 March, 1500, s. l. (Georg Husner, Strassburg) Hain 6773, Proctor 746. In this there is no comma after "tauti." The book has six rows of six dots on either page. The master's girdle is black. The strokes on his bench are more numerous. In other respects the design of A i is followed closely, but the copy can be recognised instantly by the difference in the scholars' faces, and by the black girdle.

Types B–E belong to Leipsic (Arnold of Cologne), Basle, Strassburg (?), and Leipsic (Melchior Lotter) respectively. To these F. Falk ("Das Accipies-Bild in den Weigendrucken," *Centralblatt für Bibliothekswesen*, Leipsic, 1895, xii, 32) has added a sixth main type (with facsimile) in which there are three pupils, from Exercitium Grammaticale puerorum per dictas distributum (s. l. et typ. n. ?), 1500.

The present cut is type A i. "This is by far the most common form in which the *Accipies* cut is found. Muther (Bd. i. p. 52) names seventeen books in which it is employed, but his list is doubtless incomplete. In determining which is the earliest book of Quentell's in which the cut occurs, some doubt arises from the frequent use by Quentell of another cut of a master and two scholars in a large hall, without a legend. Muther has confused the two in citing the *Composita Verborum* of 1498 (Hain *14780) as containing the *Accipies* cut, whereas it really contains the other. Probably the first book in which the *Accipies* cut is used is the *Alexandri Doctrinale*, dated 23rd June, 1491 (Hain *705), but the first in which I have actually seen it is the *Poeniteas cito* of 12th March, 1492. The printer used the block very much up to 1496, after that rarely, if at all." R. Proctor, "Bibliographica" i, 54. He then mentions fifteen editions known to Hain as "a few of the books" in which the cut is found.

The edition of the Promptuarium argumentorum, of which this is the title-page, is not identical with either of those described by Hain 13396–7, or with the edition in the British Museum, bearing the same date as the latter, pridie nonas Decembris, 1496, with considerable variations in the title, quoted by Copinger. For comparison it is worth while to quote exactly the first three lines of the title of the present edition:

Promptuarium argumē/ torum dialogice ordinatiorum . a Lilio Albertista et Spi/neo thomista mutuo sibi obuiantibꝰ per otrarias ratiões/.

The title is in nine lines, ending . . . . excogitare nõ p̄nt, and is followed by the cut. Falk (*Centralbl. für. Bibl.* xii, 33) has rightly pointed out that the "master" is St. Gregory the Great. The nimbus and the word "sancti" in the legend designate him as a saint, and the dove on the shoulder, symbolizing the inspiration of the Holy Ghost, is the proper emblem of St. Gregory. The doctor's cap is appropriate to him when represented not as Pope or as one of the four Latin Fathers, but as the patron of schools. This cut was only used in didactic books. St. Gregory's day, 12th March, was the beginning of the scholastic year in the Middle Ages. Old impressions of Cranach's woodcut, the Holy Family with the Children, B. 5, are accompanied by the hymn, "Vos ad se, pueri," etc., which was sung at Wittenberg in the XVI century, when the children went to school on St. Gregory's day.

[102 × 89.] Good, but not very early impression, well preserved, with full margin, not coloured. Watermark: bull's head with *Tau* cross over it.

Presented by Sir A. W. Franks, K.C.B., 1895.

D 18.

A TEACHER INSTRUCTING THREE SCHOLARS. Schr. 1879. From an unknown book printed by H. Quentell, Cologne.

The teacher, who wears a doctor's cap and gown and a short fur tippet, but no nimbus (*see* above, on St. Gregory), sits l. at a desk, in front of which is a cupboard with large lock and hinge. He has a Gothic canopy over his head. He holds a wand in his l. hand, and makes a gesture with his r. hand as he speaks to the three pupils, who are seated before him on low benches with books in their laps. They are not boys, but adults. The first is bare-headed, the two others wear a Flemish head-dress. Above them, r., is another cupboard, the door of which, arched at the top, has a large lock and two ornamental hinges. Divided from this by a pillar is a round-headed window with diamond panes. The floor of the chamber is paved. The border is a single black line.

[125 × 87.] Fair impression, cut to border-line. The Latin text on the verso. contains six questions "De penitentia" and part of the replies.

This is another of the cuts, like the *Accipies* woodcut, which were used in a number of didactic works, *e.g.*, Niavis, Dialogus. The type of face and the head-dress of the pupils suggest the style of the Netherlands or lower Rhine. The same cut occurs in Synonoma et Equiuoca Magistri Joannis de Garlandia, 4to, Cologne, Heinrich Quentell, 24 Dec. 1500. Hain 7476. (In the Print-room).

From the Bagford collection. (Harl. MS. 5925). Transferred from the Dept. of MSS., 1814.

HAARLEM.

D 19.

1485. MEDICINE, SURGERY, AND THE SEVEN AGES OF MAN. Schr. 1882. W.—D 111. The fourth of the eleven cuts in Bartholomæus de Glanvilla, De proprietatibus rerum. Flemish translation, Vanden proprieteyten der dinghen, fol., Haarlem, Jacob Bellaert, 24 Dec., 1485. Hain 2522; Campbell 258; Conway, pp. 68, 242, 336; Proctor 9173.

In the foreground l. is a chamber, open in front, in which a physician is examining a urinal by the bedside of a sick man. In the open courtyard before the house a surgeon is performing an operation on the r. shoulder of a young man who is seated on the ground. These two scenes appear to be typical representations of medicine and surgery, not directly connected with the series of the seven ages of man, which occupy the background. In a landscape beyond the wall of the courtyard, consisting of two low hills divided by a road, we see seven persons in the following order (from l. to r.): a naked child, a small boy with a whirligig, a youth with a bow, a young man with a falcon, and three men of more advanced years standing in a group. The eldest of these has a staff, but is not in extreme old age. Last of all, a corpse lies on the ground. The whole is surrounded by a single border-line.

[198 × 140.] A poor impression, badly coloured. Vermilion, dull blue, pale yellow, yellowish green, darker green, lilac, pale brown. The print is cut down to the border, except at the bottom, where John Bagford (d. 1716) has written on the margin: "*Prented at Harlem by Jacobert Bellaert*, 1485." The book is in the British Museum. This cut is reproduced in Sotheby, "Principia Typographica," vol i. pl. xlv.

From the Bagford collection (Harl. MS. 5934). Transferred from the Dept. of MSS., 1814.

MENTZ.

D 20.

1486. Erhart Rewich. Frontispiece to Breydenbach's Sanctæ Peregrinationes, fol., Mentz, 11 Feb. 1486 (Latin), Hain 3956, 21 June, 1486 (German), Hain 3959. Muther 639, 640 (repr. as frontispiece Bd. i); Proctor 156–7.

A woman, richly dressed and loaded with jewels, stands on a low Gothic pedestal under a wide arch, the stone-work of which is almost concealed by a profusion of climbing plants, roses, holly, and acanthus leaves, with a number of children playing among the branches. On either side of the woman is a coat-of-arms, splendidly drawn. Under the first, to which the woman is pointing with her r. hand, is the inscription: **Bernhardus de breidenbach de | canus et Camerari' ecc̄e Mogūtine.** Under the second is the inscription: **Johannes Comes ī Sol | ms et dn̄s ī Mintzēberg.** Lastly, at the foot of the pedestal is a third and simpler coat-of-arms, with the inscription: **Philippus de bicken miles,** which passes the lower border of the woodcut. The border is a single black line, which is interrupted in several places by the design.

[270 × 197.] Fair impression, with margin, but somewhat damaged and soiled. No watermark.

Presented by W. Mitchell, Esq., 1895. Reproductions, Muther, Bd. i; Essenwein, Taf. 109.

Erhart Rewich, or Reuwich, as he is called in the Latin edition, was a native of Utrecht, where the name, usually spelt Rewyck, is of common occurrence in documents of the xv century. Nothing is known of his life, except that when Breydenbach, Solms, and Bicken started from Mentz on 25 April, 1483, on a pilgrimage to the Holy Land to explore the scenes of our Lord's passion, they took Rewich with them as painter to draw all the most interesting places which they visited. "Der Maler Erhart Rewich geheissen, von Uttricht geboren, der all disz gemelt yn diesem Buch hatt gemalet vnd die Truckery yn synem Husz volführet." On the return of the travellers in 1484, Breydenbach prepared the narrative of the journey for the press, and Rewich undertook the printing, and had the illustrations cut on wood after his own drawings. The result was a truly epoch-making book, far superior to any illustrated book of travels which had hitherto appeared, containing large views of Venice, Parenzo, Corfu, Rhodes, Cyprus, and Jerusalem, and numerous smaller cuts of places, people, and animals, which the painter had drawn on his travels. This is the first instance in which a single painter is definitely known to have undertaken the illustration of a printed book. The example was followed shortly by Wolgemut at Nuremberg. It has been suggested by Butsch ("Bücherornamentik," i, 12) that the decoration of this frontispiece may have been derived from the late Gothic ornament of the western door of the ducal palace at Venice. It was doubtless imitated by Wolgemut in the frontispiece to Schedel's Weltchronik, 1493. The Mentz woodcut is interesting, technically, for the unusual skill with which the wood-cutter has preserved the freedom of the original drawing, and for the use of cross-hatching, which is remarkable at so early a date.

D 21 (1–21).

1491. Twenty-one cuts from Ortus Sanitatis, fol., Mentz, J. Meydenbach, 23 June, 1491. Hain 8944; Muther 642; Proctor 160. Choulant, in Naumann's *Archiv. f. d. Zeichn. Künste*, iii, 248, 14.

(1). The Frontispiece. Three learned men seated, and six standing behind them, under a date-palm and a fruit-tree; the whole framed in a round arch within a rectangular border, with two blank shields in the spandrels.

[269 × 169.] Not coloured; printed on the verso of the title-page; the recto has the title, Ortus Sanitatis, with an ornamental initial, printed from a wood-block.

From the Bagford collection (Sloane MS. 1044, 535). Transferred from the Dept. of Printed Books, 1900.

(2–4). Three cuts from the third section of the book, Tractatus de Avibus; the headings to cap. v, "Aeriophilon," xxviii, "Cignus," and lx, "Gluta."

(5). The frontispiece to the fourth section, Tractatus de Piscibus. Two learned men stand on the opposite rocky banks of a narrow river and converse across the stream. In the background on either side is a town, and a ship is coming up stream. In the water are various kinds of fish, fabulous and otherwise, including a mermaid and a monk-fish. Double border [210 × 132].

(6–7). Two cuts from Tractatus de Piscibus; the headings to cap. lxxii, "Polippus," and lxxiv, "Purpura."

(8–20). Thirteen cuts from the fifth section, Tractatus de Lapidibus; the headings to cap. i, "Adamas," iii, "Alabandina," vii, "Ametistus," viii, "Asius," xii, "Arena," xiii, "Argilla," xiv, "Armenus," xxviii, "Callaica," xxix, "Carbunculus," xxxvii, "Crisoprassus," xxxviii, "Crisolitus," xxxix, "Cristallus," xl, "Cinnabar." These small cuts [*c.* 180 × 165] are in part without border.

(21). The frontispiece to the sixth section, Tractatus de Urinis. In a room with two shelves on the wall, each bearing a row of glass urinals, four physicians are engaged in discussion. One of them points with a stick to one of the vessels on the upper shelf; another holds up a similar vessel in his hand. An open book lies on a three-cornered stool. In the front are five persons on a smaller scale, three of whom carry bottles (?) in wicker cases. Two boys in the middle of this group have set down their burdens for a scuffle. The outer line of the double border is cut away. The back (recto of the leaf) has the printed title: Tractatus de Urinis. [214 × 135.]

Colours: madder red, vermilion, red lead (blackened), yellow, green, light brown.

From the Bagford collection (nos. 2–20 from Harl. MS. 5944, 33–39, 48–50, 83, 85–86; no. 21 from Harl. MS. 5966, 142). Transferred from the Dept. of Printed Books, 1900.

D 22 (1–24).

1492. Twenty-four cuts from Conrad Botho, Cronecken der Sassen, fol., Mentz, P. Schöffer, 1492. Hain 4990; Muther 638; Proctor 130.

These cuts (of different dimensions) are only a few of the large number which occur, many of them over and over again, throughout the book. Commencing with a history of the world, the chronicle soon narrows its scope to the fortunes of the Saxon race, the history of their wars with the Romans and with other Teutonic tribes, the foundation of their towns, etc. The cuts are of the most varied subjects—views of towns, with pictures of their founders or patron saints, portraits and genealogies of emperors and kings, etc. Some of the cuts have the monogram of the wood-engraver 𝔥 (Nagl. iii, 566). It is to be seen twice in the present selection, on a stone at the foot of the view of "Somerscheborch," and on the halberd of the idol Ridegast. The battle scene in the present series (Reproduction, Muther, Bd. ii, Taf. 146) has the monogram 𝔥 𝔯 (Nagl. iii, 1428) on the blades of two halberds in the l. upper corner.

The two monograms, according to Nagler, belong to the same engraver, but this view is questionable. Another of these cuts, a figure of Otheberne, who sits on a throne and blows a large horn, is reproduced by Muther (Taf. 147). The cuts are vigorous, but rough. The impressions are not coloured. A copy of the book is in the British Museum.

In the inventory of 1837.

NUREMBERG.

D 23.

W.—D 68.

1491. Michel Wolgemut. The Martyrdom of St. James the Less, and of St. John the Baptist.

The 29th cut from the Schatzbehalter, fol., Nuremberg, Anton Koberger, 1491. Hain 14507; Muther 423; Proctor 2070.

The complete series of cuts from the Schatzbehalter is described below in the section which deals with this artist's work. (*See* pp. 242–5.)

[248 × 177.] Colours: green, crimson, lake, faint yellow. No text or other cuts on verso.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

D 24 (1–28).

1493. Michel Wolgemut. Twenty-eight cuts from Hartmann Schedel, Liber Cronicarum, fol., Nuremberg, A. Koberger, 1493. Hain 14508; Muther 424; Proctor 2084.

The complete book is in the Dept., and is described below in the section dealing with Wolgemut's work. (*See* p. 246.)

(1)	Group of Angels in a circle	from	Fol.	II, r.
(2)	The Creation of Adam	,,	,,	V, r.
(3)	The Creation of Eve	,,	,,	VI, v.
(4)	The Worship of the Golden Calf	,,	,,	XXXI, r.
(5)	The Drunkenness of Noah	,,	,,	XV, v.
(6)	Lot and his Family leaving Sodom	,,	,,	XXI, r.
(7)	Abraham's Sacrifice	,,	,,	XXII, v.
(8)	Joseph accused by Potiphar's Wife	,,	,,	XXVII, r.
(9)	The Destruction of Pharaoh and his Host	,,	,,	XXX, v.
(10)	Moses receiving the Tables of the Law	,,	,,	XXX, v.
(11)	The Judgment of Solomon (after "Franz von Bocholt," B. 2)	,,	,,	XLVII, v.
(12)	Circe and Ulysses	,,	,,	XLI, r.
(13)	Elijah in the Fiery Chariot	,,	,,	L, r.
(14)	The Head of St. John the Baptist brought to Herod	,,	,,	XCIIII, v.
(15)	The Nativity of the Virgin	,,	,,	XCIIII, v.
(16)	The Nativity of our Lord	,,	,,	XCV, v.
(17)	Christ among the Doctors	,,	,,	XCV, v.
(18)	The Baptism of Christ	,,	,,	XCV, v.
(19)	The Crucifixion	,,	,,	XCV, v.

(The last five subjects belong to a set of eight cuts from the life of the Virgin and of Christ, uniform in size and style.)

(20)	St. Thomas giving the Communion to Indian Christians	from	Fol.	CXCVII, v.
(21)	The Martyrdom of St. Stephen	,,	,,	CIII, v.
(22)	The Conversion of St. Paul	,,	,,	CIII, v.
(23)	The Martyrdom of St. Philip	,,	,,	CV, r.
(24)	The Martyrdom of St. Matthias (also used for St. Matthew)	,,	,,	CVII, v.

(The last four subjects belong to a set of thirteen cuts, uniform in size and style, ff. 103–7, the subjects of which, except the first two, are the martyrdoms of the Apostles.)

(25)	Mahomet	from	Fol.	CLI, v.
(26)	The Martyrdom of St. Simon of Trent	,,	,,	CCLIIII, v.
(27)	Seditious preaching in Franconia in 1473	,,	,,	CCLV, r.
(28)	Wallachia (also used for Hungary, Prussia and Saxony)	,,	,,	CCLXX, v.

These cuts were acquired at various times from several different sources.

D 25.

1494. Title Page, Homeliarius doctorum, 4to, Nuremburg, Anton Koberger, 1494. Hain 8792; Proctor 2095.

In the central panel a group of clergy and laymen, headed by the Pope and Emperor, stand on a Gothic base in front of an open portico with four flags flying from its pinnacles. The Holy Dove hovers in the clouds above it. On either side is a narrow compartment divided into six squares. In the four corners, where each square represents the interior of a room, sit the four Latin Fathers. In the intermediate spaces, four on each side, are the following doctors of the Church, standing in the open air : (l.) Origen, Chrysostom, Maximus, Leo ; (r.) Alcuin, Bede, Haymo, Henry Suso. Their names are printed with movable type on the margin.

The title of the book, **Homeliarius doctorum,** is printed above the cut. There is no other cut in the book.

[169 × 119.] Good impression, with margin. No watermark. On it is written *Cartusiae Buxheim*, which shows that the book once belonged to that famous convent.

Presented by Sir A. W. Franks, K.C.B., 1895.

This is a copy of the larger cut of the same composition [230 × 145] in the folio editions of the book printed by Nicolaus Kesler, Basle, 1493 and 1498. (Hain 8791, 8793; Weisbach 19, 23.) In the original the small flags at the corners of the Gothic canopy bear the Basle arms. Both Basle editions, as well as the Nuremberg edition, are in the British Museum. (Proctor 7685, 7694, 2095.) A second state of this Nuremberg copy of the frontispiece occurs in Pruthenus, Trilogium animæ, Nuremberg, A. Koberger, 1498, in which the top of the centre panel, containing the Dove and clouds, is cut away. (Proctor 2119 and title-page in Bagford collection.)

REUTLINGEN.

D 26 (1–72).

1482. Seventy-two cuts from Passional, das ist der heiligen Leben, fol., Reutlingen (Hans Otmar), 1482. Hain 9976; Muther 751.

The cuts illustrate events in the lives of the saints, usually their martyrdoms. They are very rude and primitive in style, and of no artistic importance. There is usually no attempt at landscape, but a few cuts contain clumsy trees. The figures are badly drawn, especially the hands. Hatching of a hard, inartistic kind is largely used. The book is not in the British Museum.

[88 × 75.] The illustrations are cut down to the border line. They are not coloured. In the inventory of 1837.

SPIRES.

D 27.

1496. The Crucifixion, with the Virgin and St. John. Schr. 386. W.—D 34. From Missale Carthusiensium. Hain 11276; (Peter Drach, Spires, 1496. Copinger); Proctor 2398. Used again in Missale Ordinis S. Benedicti de observantia Bursfeldensi, Peter Drach, Spires, 1498. Hain 11274; Proctor 2397.

Christ hangs on a *Tau* cross, with ◦I◦И◦R◦I on the scroll, with his body directed slightly to r., but the head bent to l. He wears the crown of thorns, but no nimbus; the two ends of the loin-cloth float on either side. The arms are very stiff and wooden, the feet too large. The Virgin stands l., turning her face away from the cross; her l. hand rests on her r. wrist. St. John stands r. looking up at Christ, with hands crossed on his breast. His face is thin and old. Each has a plain nimbus. The cross is wedged with stones. A skull, with the lower jaw lying apart, and a large bone are near the foot of the cross. The landscape is slightly indicated, but there is no sky. There is no border line.

[268 × 196 (limits of the design).] Good impression, formerly coloured, but washed. Traces of red, blue, pale brown, and gold remain. No watermark.

Purchased from Messrs. Colnaghi, 1852. Schr. describes another impression in Germ. Mus., Nuremberg. Repr., Essenwein, Taf. 113.

STRASSBURG.

D 28.

1488-94. Johannes Gerson. Schr. 1879 a. From Tercia pars operum Johannis de | Gerson doctoris christianissimi, fol., Strassburg, M. Flach sen., 1494. Hain 7625; Proctor 698; Kristeller 491.

Gerson is walking towards the r. with a pilgrim's staff in his l. hand, holding a shield with his device in his r. hand. A dog follows l. at his heels. On a hill r. is a fortified town, l. a clump of trees. In the foreground are two plants, the larger of which bears three flowers. Double border.

[223 × 150.] Not coloured; some worm-holes. The title, as given above, is printed in two lines on the back. Over it is an inscription in the hand of an early owner of the book: *Te natura Laiton nomen habere dedit.* | *Arthurus Laitonus.*

From the Bagford collection (Harl. MS. 5917, 7). Transferred from the Dept. of Printed Books, 1900.

This woodcut was first used in the edition printed by J. Prüss in 1488 (Hain 7622; Proctor 533-5; Kristeller 641). On the varieties of the Gerson woodcut *see* the note to D 29.

D 29.

1489. Johannes Gerson. Schr. 1879 a. From Opera Johannis Gerson, 4to, s. l. (Argentorati?). Hain 7623; Kristeller 642. (*See* note.)

Gerson, attired as a pilgrim, stands in the foreground, with his face three-quarters to l., holding a shield with his device, a winged heart marked with a *Tau* cross, surrounded by sun, moon and stars, in his r. hand, and a short pointed staff in his l. hand, so held that his thumb is on the top of the handle. His shoes are black. To r., behind the staff, is a dog, with its head to r. Its hind-quarters are partly concealed by the mantle of Gerson. Near the latter's feet r. is a small plant, and l. a tall flowering plant, with a single stem which branches near the top. The landscape is divided by a wide river or estuary, on the shore of which to r. is a town, approached by a wooden bridge. Twenty windows can be distinguished in the towers of the fortifications. On the near side of the river is a single leafless tree. The border is a single line.

[150 × 114.] Fair impression, mutilated at the top, somewhat damaged and restored, not coloured. No text on verso, therefore from vol. iii.

Purchased from Mr. Obach, 1871.

The 4to edition to which this cut belongs is not in the British Museum. A detached impression of the cut, however, is in the Bagford collection (Harl. 5970), with the words Secunda pars operum | Iohannis de Gerson on the back, which show that it is the 1st page of vol. ii. In the Kunsthalle at Hamburg is another loose impression [164 × 116], which belongs to fol. 1 b of the Inventarium following vol. iii, and has the text given by Hain. For the identification of the edition to which this cut belongs with Hain 7623 I am indebted to Dr. H. W. Singer, Assistant in the Dresden Cabinet of Engravings, who examined the copy of this edition in the Dresden library at my request.

Some confusion exists in the descriptions of the different varieties of this woodcut, which has been increased by Dr. Paul Kristeller's inaccurate account of this edition ("Die Strassburger Bücher-Illustration," 1888, p. 155, no. 642) "Hain 7623*. Panzer I. 40, 169. 3 Bände, fol. Dresden.—Titelholzschnitt (156/222), ganz ähnlich dem in der Ausgabe 1488. (Kopie.)"

The edition described by Panzer is fol. (this seems to be an error of Panzer's), but the only edition at Dresden in three vols. dated 1489 is 4to, and is correctly described as Hain 7623 (vol. i is missing). The description and dimensions given by Kristeller can apply only to the Basle edition of 1489, fol. Even then the words "ganz ähnlich" are untrue, for the composition is reversed. A complete copy of this edition is at Dresden (also a second copy of vol. iii only), and Kristeller must have described this by an oversight as a Strassburg edition.

According to Copinger, "Supplement to Hain," vol. i, p. 228, the 4to edition, Hain 7623, was printed by Georg Stuchs at Nuremberg.

The following short account of the four varieties of the Gerson woodcuts may be found useful:—

1. Fol. 1488, s. l. (Strassburg, Joh. Prüss). Hain 7622; Proctor 534–6; Kristeller 641. Frontispiece to each of the three vols.

The fortified town is to r., the tree to l. Gerson holds the shield in his r. hand, the staff in his l. hand. The border is double [223 × 150].

2. 4to 1489, s. l. (Strassburg, acc. to Hain; Nuremberg, acc. to Copinger). Hain 7623. Frontispiece to each of the three vols. As described above [166 × 116]. Not in the British Museum. Vols. ii and iii at Dresden.

3. Fol. 1489. Basle, N. Kesler. Hain 7624; Proctor 7672. Frontispiece to each of the three vols.

The fortified town is to l., the tree to r. Gerson holds the shield in his l. hand, the staff in his r. hand. The border is single [222 × 156]. This cut was used again in 1518.

(Fol. 1494. Strassburg, Martin Flach sen. Hain 7625; Proctor 698; Kristeller 491. Woodcut no. 1 repeated as frontispiece in each of the three vols.)

4. Fol. 1502. Strassburg, Martin Flach jun. Hain 7622. Vol. iv, fol. 1 b. On fol. 1 a (back of woodcut) are the words: Quarta pars operum Iohan= | nis Gerson prius non impressa.

Design attributed to Wechtlin, P. iii, 334, 59. The fortified town is on a hill r., the bare tree (with other trees) l. Gerson walks to r., holding staff in r. hand, shield in l. hand. An angel appears behind a bush r. with long slender wings. The dog is of a long-haired breed, with shaven body. The border is single [220 × 148]. This design is of a far more advanced character than the others. It was used again in later editions.

Gerson gives the following explanation of his armorial device, "scutum cordis et fidei," in his "Epistola ad fratrem Germanum ordinis Celestinorum. Constantiæ, prima Januarii, 1416," which is printed in all the editions of his collected works: "Ascendit mens in hunc affectum cordis ut sibi ipsi cor alatum et ignitum, signatum signo thau aureo poneret in etheris saphirini medio, radiantibus illic aureo colore sole luna et stellis, quatenus ego peregrinus et advena (sic enim Gerson interpretatum significat) assidua meditatione recordarer verbi celestis peregrini Pauli: Nostra conversatio in celis est." The dog is introduced in allusion to Tobias.

D 30.

1497. St. Jerome in Penitence and in his Study.

From Biblia cũ Concordantiis | Veteris et Noui testamẽti, fol., Strassburg (J. Grüninger), 1497. Hain 3122; Proctor 479; Kristeller 78.

The cut is divided into two compartments by the stem of a tree, with conventional flowers and leaves, which bends over to l. and r., forming a round arch over each of the representations of

St. Jerome. To l. the Saint is kneeling and beating his breast with a stone before a crucifix, which is planted on a rock l., with a cave at its base, in which the lion lies panting, with protruding tongue. The cardinal's hat lies on the ground. In the distance is a town with a large Gothic church. To r. St. Jerome, attired as a cardinal, is seated in his study at a desk on which two large books—the Bible and his own Epistles—lie open. On the pages of the Bible can be read the opening words of Genesis in Greek and Latin. The Epistles begin: "Desiderii mei," etc. The lion is at his master's feet. The whole is enclosed by a single border. Over the cut, in movable type, **Sanctus Hieronimus interpres biblie.** Under it, eight elegiac verses: **Simachus . . . viros.**

[116 × 138.] Good impression, not coloured, but soiled.

Presented by J. H. Anderdon, Esq., 1872.

The book contains no other woodcut. The cut was used again in 1507 as the third illustration in Leben der Altväter, fol., J. Grüninger. Kristeller 108.

D 31.

1497. A PHYSICIAN IN AN APOTHECARY'S SHOP. First used in Hieronymus Brunschwig, Buch der Chirurgia, fol., Strassburg, J. Grüninger, 1497. Hain 4017; Kristeller 79; Muther 538 (repr., Taf. 137).

The physician stands near a table at which the apothecary is seated, and points with a stick to one of a number of jars, each bearing a coat-of-arms, which stand upon two shelves against the wall of the room. Broad single border.

[184 × 135.] Not coloured, but sprinkled with red dots. On the back of the cut (recto of the leaf) is printed the title Tractatus | de vrinis.

From the Bagford collection (Harl. MS. 5966, 143). Transferred from the Dept. of Printed Books, 1900.

This impression is from an undated edition (Strassburg, J. Prüss, fol.) of the Hortus Sanitatis. Hain 8942; Kristeller 39; Choulant 16 (Naumann's *Archiv.*, iii, 250). The cut was used in Hain 4018 (Proctor 481) and in other Strassburg books; a copy is found in Schönsperger's edition of Brunschwig, Augsburg, Dec. 1497 (Hain 4019).

D 32 (1–5).

1498. Five illustrations from Horatii Flacci opera, fol., Strassburg, J. Grüninger, 1498. Hain 8898; Proctor 485; Kristeller 83.

The illustrations belong (1) to Bk. II, Ode 10.
(2) to Bk. III, Ode 13.
(3) to Bk. IV, Ode 5.
(4) to Bk. IV, Ode 10.
(5) to Bk. IV, Ode 11.

They afford a good example of the Strassburg habit of making up a large illustration out of a number of small separate blocks, placed side by side without any nice regard to appropriateness, and united, to save appearances, by four border-lines which appear to make a frame, but are in reality separated at the corners. This method allows of the same set of cuts being used again and again throughout the book in different combinations. Thus these five illustrations are composed of twenty-four blocks, of which nineteen are different, for five occur twice, viz., a tree with a bent stem, two distinct houses, a young man with a wreath on his head, holding a roll of MS. in his l. hand, and a poet in a long gown. We have another Strassburg habit illustrated here: that of using an original cut and the copy from it in the same book; for besides the two impressions of the tree with the bent stem, there is also an impression of an inferior cut from the same design. According to Kristeller, the whole book contains 623 cuts, of which only 101 are different. Of these 70 had been used before, while 31 appear for the first time in this book. The British Museum possesses four copies of this edition.

[85 × 155.] Fair impressions, coloured: verdigris green, yellowish green, pale yellow, light red, vermilion, dull blue, violet, brown.

Purchased at the McIntosh sale, 1857.

ULM.

D 33.

1482-6. Johannes von Armszheim, Mappa Mundi from Ptolemæus, Cosmographia, fol., Ulm, Leonhard Holl, 1482. Hain 13539; Proctor 2556; Muther 345. Reprinted at Ulm by Johann Reger, 1486. Hain 13540; Proctor 2580; Muther 362.

The map of the world is surrounded by the four winds, represented in the guise of boys' heads, with long hair. By each of these a label is placed, bearing the Latin name of the wind. These inscriptions, and all others on the map, are cut on the block. The wood-engraver has signed his name at the top of the block: **Insculptum est per Johannē. Schnitzer de Armszheim.** "Schnitzer," which usually means "wood-carver," was used at Ulm and at Nördlingen for wood-engraver (*see* Introduction, p. 9). This is perhaps the most explicit, though by no means the earliest, wood-engraver's signature of the xv century. The last word has been generally, but inaccurately, printed as "Arnszheim." Armsheim is in the western portion of the Grand Duchy of Hesse, across the Rhine. The Mappa Mundi is followed in the book by thirty-one unsigned maps. These are said to be the earliest maps cut on wood.

[405 × 560.] Slightly cut and torn. Colours: pale red, light brown, yellow, pale indigo. Watermark: a triple mount, with cross and serpent.

From the Bagford collection (Harl. MS. 5935, 3). Transferred from the Dept. of Printed Books, 1900.

D 34.

1485. The Incarnation, from Erklerung der zwölff Artickel des Cristenlichen gelaubens, fol., Ulm, Conrad Dinckmuth, 1485. Hain 6668; Proctor 2566.

The cut is divided into three compartments. In the upper portion, side by side, are the Annunciation l. and Nativity r.; while in the lower portion, occupying half the entire space, are a prophet and an apostle (St. James the Greater, with pilgrim's hat and staff, and a rosary), with blank scrolls to suggest their utterances on this article of the Creed. The whole is surrounded by a double border. The text on the back explains the third article of the Creed, on the conception by the Holy Ghost and the birth of the Virgin Mary, and attributes it to St. James.

[183 × 115.] Good impression, cut to margin. The full page has, above the cut, "Der .iij. Artickel. Das .xxvij. Blat," and below the cut, to r., "d. iij." Colours: pale yellow, light brown, grey-brown, cinnabar, bright green. No watermark.

In the inventory of 1837.

WÜRZBURG.

D 35.

1495. Michel Wolgemut? The arms of the Prince-Bishop Rudolph II von Scherenberg, and of the Chapter of Würzburg. From Speciale missarum scđm chorum herbn̄. Würzburg, Georg Reyser, 1495, fol. Hain 11313; Muther 772. (Not in the British Museum.)

The arms of the Bishop are placed to the left, those of the Chapter, with angels as supporters, to the right. Behind the second shield stands St. Kilian, patron-saint of Würzburg, holding a sword in his right hand, a pastoral staff in his left, as symbols of the twofold authority, temporal and spiritual, of the Bishop of Würzburg, who was also Duke of Eastern Franconia ("Herbipolis sola iudicat ense et stola"). Single border.

[174 × 193 (slightly cut on l. side).] Good impression. Colours (heraldic tinctures): vermilion, yellow, ultramarine blue, opaque green, madder. The cut is printed on the verso of the page; on the recto are thirty-seven lines of Latin text: Rudolffus dei gratia Ep̄us herbñ et francie orientalis dux . . . Datum in Ciuitate nr̄a herbñ | Anno dn̄i Millesimoquadringentesimo Dn̄ica inuocauit. The page is cut across immediately above the text.

This woodcut was introduced in 1495 to replace the engraving of the same arms by the monogrammist A G an engraver of the school of Schongauer, which had been used in the editions of 1481, 1484, and 1491 (B. x. 56, 34. P. II, 128, 32. Lehrs, *Repertorium*, ix, 2, 377; xii, 21). It cannot be described as a copy of the engraving, for the figure of the bishop, the kneeling angels, and the ornamental foliage are very independent and spirited. It was already recognised in 1845 by C. Becker (*Kunstblatt*, 82, p. 342) as a work of the school of Wolgemut, and was attributed by R. Weigel ("Kunstkatalog," no. 16346), to the master himself (*see* also Prof. von Loga, "Beiträge zum Holzschnittwerk Michel Wolgemuts," *Jahrb. d. k. preuss. Kunstsamml.* 1895, xvi. 236). As the bishop died in 1495, this cut was not used again, but was replaced in the editions of 1497, 1499, and 1503 by a smaller cut with the arms of his successor and other changes (Lehrs, *Repertorium*, xii, 22).

From the collection of "ex-libris," etc., bequeathed by Sir A. Wollaston Franks, K.C.B., 1897.

ZWOLLE.

D 36.

1484. The Vision of St. Bernard, from Dat boec van sinte Bernaerdus sermonen, fol., Zwolle, Pieter van Os, pt. I, 24 Dec. 1484; pt. II, 30 April, 1485; second edition, 27 May, 1495. Hain 2852, 2854; Campbell 275–6; Conway, Sect. xvii, 2, pp. 100, 267, 336–7; Proctor 9145.

Through a square window we look into a chamber, where St. Bernard stands l., bare-headed, holding a crozier in his r. hand, and receiving with his l. hand a branch with two flowers, offered to him by the infant Christ. The child, who is naked, stands on a cushion on the sill of the window. The Virgin supports him with her r. hand, while with her l. hand she presses her r. breast, so that the milk, indicated by a series of dots, spirts forth upon St. Bernard. Between the Virgin's head and that of St. Bernard are the words: **mōstra te ēē matrē**, while on a scroll held by the child in his r. hand is the fragmentary inscription, **eeeee · he**. A closed book lies on the window-sill before St. Bernard, and a plant in a pot stands before the Virgin. On the farther wall of the room behind the Virgin is a piece of tapestry or brocade, and behind St. Bernard we see out through two round arches to a landscape with a castle. The whole is surrounded by a double border, except at the bottom, where there is but a single line.

[185 × 153.] A rather late impression; the block shows signs of wear, and the border is broken away in several places. In fine preservation, with wide margin [7–44]. No text on verso. No watermark.

Transferred from the Dept. of Printed Books, 1897. The cut was previously bound up with a copy of Boccatius, De claris mulieribus, Ulm, 1473, from the library of the Duke of Sussex (Proctor 2496), with which it had, of course, no connection whatever.

This is the first work of any importance produced by the "first Zwolle wood-cutter" (Conway) for Pieter van Os. It is, in some ways, of remarkable merit, very picturesque in grouping, and in the distribution of light and shade, and the countenance of St. Bernard is noble in its simplicity; the pure outline seems rather Italian than

PLATE IV

ANONYMOUS, XV. CENTURY

THE VISION OF ST. BERNARD

[illegible]

[illegible]

[illegible]

[illegible]

Flemish. On the other hand the extremities are very badly drawn, especially the hands and feet of the child. Conway, following Renouvier, "Histoire de la Gravure," 1860, p. 172, remarks on the resemblance of this cut to the works of the Master of Zwolle (Maître à la Navette), especially to his engraving of the same subject. He thinks that the woodcut was executed by a man who had been trained as an engraver in the school of this master, from the fact that more attention has been paid to the parts cut away than to the parts left standing. This is true to some extent, but there is, strictly speaking, no use of white line in the woodcut, certainly not any trace of work done with the burin, though there are undoubtedly white bits picked out from the black with the knife.

The present impression of the cut cannot be ascribed to either the first or second edition of the book, Hain 2852 (1484–5) and 2854 (1495). The first edition is not in the British Museum, but Mr. C. Sayle has kindly examined for me the copy in the University Library, Cambridge, and informs me that in pt. I the cut on fol. 1 a has over it Dit is dat boec van | sinte bernaerd⁹ sermonē, and in pt. II, fol. 4b , it has no text over it, but on the back one column of print, beginning "Hoe dat dit huus," &c. Of the second edition, 1495, the British Museum copy contains the cut only once, on the first page of Pt. II., Winter. Stuck, where it has text over it as follows : Sermones Bernardi In Duytssche, but according to Conway, p. 267, the cut occurs in both volumes. The present impression, without text, agrees pretty closely with the 1495 edition as regards the condition of the block, and may perhaps be a proof without text taken at the time when that edition was being prepared.

D 37.

1488. TEMPTATIO DIABOLI DE FIDE. W.—D 13.

From Dat sterfboeck, fol., Zwolle, Pieter van Os, 1488, 1491. Campbell 1620–1; Conway, Sect. xvii, 7, pp. 104, 268, 337; Proctor 9132, 9140.

The dying man is tempted to renounce his faith, and to commit suicide. The bed lies obliquely across the design from r. to l. The dying man reaches out his r. arm from the bed-clothes and points to a vision, near the bottom of the bed, of a king and queen (Solomon and his wife) adoring an idol, to which a devil calls his attention with the words **Doet als de heidē** (Fac sicut pagani, orig.). In the foreground r. are a half-naked woman, carrying a rod and scourge, and a man who is putting a knife to his throat. A devil on the near side of the bed tempts the dying man to suicide with the words **Doet yů selůen** (Interficias te ĩpm.) Beyond the bed a physician and two other persons stand talking. A devil is pulling away the sheet from under the dying man, and another, hovering in the air, exclaims **De helle is te broken** (Infernus fractus est). Above the head of the bed stand God the Father (with a book), God the Son, and the Blessed Virgin. The floor of the room is tiled, and shaded under the bed.

[201 × 145.] Good impression, with narrow margin [2–8]. In the lower margin, centre, is the signature, a iij., and there is text on the verso.

From the William Russell collection. Purchased from Messrs. Colnaghi, 1860.

This is a fairly close copy of the original cut in the first edition of the Ars Moriendi blockbook (unique copy in B. M., from the Weigel collection), but Mr. Conway (p. 104) need not have hesitated in pronouncing these cuts to be copies, rather than the original blocks cut up (as was the case with the Biblia Pauperum and Canticum Canticorum, used to illustrate books printed by P. van Os), for there are strongly marked differences. For a triple border we have a single line, but that might be a consequence of the cutting down of the block. A moment's comparison, however, of the copy with the original will show how much the faces have lost in expression, and how stiff and mechanical the shading has become throughout. Mr. Conway attributes the copy to his "first Zwolle woodcutter," to whom he also attributes the St. Bernard described above. The blockbook itself, hitherto treated as the first version of these compositions, and certainly a work of the greatest technical excellence, if not originality, is believed by Prof. Max Lehrs to be copied from the series of Ars Moriendi engravings by the Master E. S., of which the only complete set in existence is in the Douce collection, University Galleries, Oxford. This view has been followed by Mr. Lionel Cust in his edition of the facsimiles of these engravings and of the block-book (Oxford, Clarendon Press, 1898). Twelve copies from the engravings of E. S. by the Master of St. Erasmus were transferred to this Dept. from the Dept. of Printed Books in 1892. The set of copies of which this cut is the first was printed in its entirety in both editions of the Sterfboeck printed by Pieter van Os in 1488 and 1491. Both are in the Royal Library at the Hague. The British Museum possesses only a slightly imperfect copy of the 1491 edition, from the Weigel collection. A comparison of this single cut with that edition shows that the former belongs to the first edition, 1488. The loose cut has the signature a iij in the centre below the border; in the 1491 edition the signature a 3 is placed on the r. side, 15 mm. from the bottom of the cut, and repeated on the cut itself, on the second unshaded tile to r. of the lowest leg of the bedstead. The text on the back is differently spelt. In the loose page the last word of the first line is "becorin," in the 1491 edition it is "becorige." The second line ends in the one case "die siecke mēsce," in the other "den siecken menschen," etc.

NETHERLANDS.

(Place unknown.)

D 38 (1–2).

Two cuts from an unknown book. Modern impressions. Derschau collection. Becker, 2 Heft, 1810, A 14, 15.

1. The Crucifixion. Christ is on the cross; to l. the Virgin is fainting, supported by St. John and two women; behind them is a town on a winding shore; to r. a group of four men, behind them a hill. Single border.

2. The Lamentation over the Body of Christ. Christ, stretched out at full length, rests with his head and shoulders on the lap of the Virgin. St. John and a woman stand behind the latter. To r. St. Mary Magdalen stoops forward over the feet of Christ. On a hill behind her is the cross, with a ladder standing against the beam. Two men stand near the cross. Single border.

[180 × 175.] The blocks were much worn before these impressions were taken. The style of the drawing is Flemish rather than German. The information given by Becker is too inaccurate to give any clue to the place of their origin. "Aus der Deutschen Ausgabe des 1495 in Zwoll herausgekommenen Buches: Dat Boeck van den Leven ons liefs Heeren Jesu Christi" is Becker's statement, but the cuts do not occur either in the Zwolle edition of 1495 or in Koberger's edition, Nuremberg, same year.

In the inventory of 1837.

COLOGNE OR NETHERLANDS (?)

(Place unknown.)

D 39.

THE VIRGIN AND CHILD AND A SUPPLIANT.

The Virgin, crowned, sits on a low wall with a canopy over her head. She holds the naked child in her lap with her r. hand, and has a pear in her l. hand. Both are looking at an old man who kneels l., holding in both hands a scroll on which are the words **Aperi os tuū muto &c Proub: 31.** (Prov. xxxi, 8). On either side of the Virgin are similar scrolls, which wind upwards, starting from her shoulders. That to l. has the inscription **Ego mater pulchre dilectionis in me omnes gentes | transite ad me omẽs qui cõcupiscitis me : ec̃cl'ce · vicesĩo · 4** (Ecclus. xxiv). That to r. has **Qui aut in me peccauerit ledet animam suam omẽs | qui me oderint diligit mortem · prouerbioꝝ octauo** (Prov. viii. 36.) There is a double border, a narrow line within a broad one. The hatching is regular and mechanical.

[156 × 96.] Good impression, not coloured. No watermark.

From the Bagford collection (Harl. MS. 5963). Transferred from the Dept. of MSS. 1814. It is not certain that this cut is derived from a book, but its shape and whole appearance make this probable, besides the fact that it was in the Bagford collection, which consisted almost exclusively of fragments from mutilated books.

APPENDIX TO DIVISION D.

(*a*) Books of the XV Century.

Since in Division D only those illustrations from xv century books have been described which are mounted as separate cuts, I conclude by mentioning briefly the books containing woodcuts, or series of cuts bound in book form, of this period, which are in the Dept. These will be described in greater detail in the general inventory of books in the Dept. containing woodcuts of the German, Dutch and Flemish Schools, which will form the concluding section of this catalogue.

Augsburg. 1489. Compilatio Leupoldi de astrorum scientia. E. Ratdolt. Hain 10042. Proctor 1879.

Cologne. 1500. Synonoma et equiuoca Joannis de Garlandia. H. Quentell. Hain 7476. Proctor 1368.

Deventer. 1491. Exhortationes nouiciorum. Campbell 719. Proctor 8998.

(Nuremberg. 1488?). Oratio Cassandre venete. Hain 4553. Proctor 2257.

Nuremberg. 1489. Versehung leib sel er vnnd gutt (two copies). Hain 16019. Proctor 2244.

Nuremberg. 1491. Der Schatzbehalter (the cuts only). A. Koberger. Hain 14507. Proctor 2070.

Nuremberg. 1493. H. Schedel. Liber Chronicarum. A. Koberger. Hain 14508. Proctor 2084.

Nuremberg. 1498. A. Dürer. Die heimlich offenbarung Johannis.

Nuremberg. 1498. A. Dürer. Apocalypsis cum Figuris (wanting title).

Nuremberg. 1500. Revelationes Sancte Birgitte. A. Koberger. Hain 3205. Proctor 2124.

Zwolle. 1495. Ludolphus de Saxonia. Dat boeck vanden leuen ons liefs heren. Campbell 1184. Proctor 9146.

Sine loco et anno (147–). (Endcrist) Hye hebt sich an von dem Endcriste, etc. Hain 1149. Proctor 3249.

(*b*) Books containing Reproductions of Woodcuts, Metal-cuts, and Blockbooks of the XV Century.

(This is not an exhaustive list, but is confined to publications in which facsimiles occupy a prominent place.)

1. Woodcuts and Metal-cuts.

Weigel und Zestermann. "Die Anfänge der Druckerkunst." 2 Bde. Leipsic, 1866.

A. Essenwein. "Die Holzschnitte des 14. und 15. Jahrhunderts im Germanischen Museum zu Nürnberg." Nuremberg, 1875.

"Documents Iconographiques et Typographiques de la Bibliothèque Royale de Belgique. Première Série: les Bois." Brussels, 1877.
M. Schmidt. "Die frühesten und seltensten Denkmale des Holz- und Metallschnittes . . . . im k. Kupferstich-cabinet und in der k. Hof- und Staats-Bibliothek in Munchen." Nuremberg, 1883–5.
R. Muther. "Die Deutsche Bücherillustration der Gothik und Frührenaissance," Bd. II. Munich, 1884.
W. Schmidt. "Interessante Formschnitte des xv. Jahrhunderts." Munich, 1886.
"Katalog 90 von Ludwig Rosenthal's Antiquariat." Munich, 1892.
Hirth und Muther. "Meister Holzschnitte aus vier Jahrhunderten." Munich, 1893.
W. L. Schreiber. "Manuel de l'Amateur de la Gravure sur Bois et sur Métal au xv^e^ Siècle," Tome VI. Berlin, 1893.
P. Heitz. "Neujahrswünsche des xv. Jahrhunderts." Strassburg, 1899.

2. BLOCKBOOKS.

S. L. Sotheby. "Principia Typographica." 3 vols. London, 1858.
"Ars Moriendi. Editio Princeps. Photographisches Facsimile des Unicum im Besitze von T. O. Weigel in Leipzig." Leipsic, 1869.
E. Dutuit. "Manuel de l'Amateur d'Estampes." Tome I. Planches Xylographiques. Paris, 1884.
R. Hochegger. "Liber Regum" (Universitätsbibliothek, Innsbruck). Leipsic, 1892.
W. L. Schreiber. "Manuel de l'Amateur." Tome VII. Berlin, 1895. Tome VIII, 1900.
L. Cust. "The Master E.S. and the Ars Moriendi." Oxford, 1898.
W. L. Schreiber. "Der Totentanz. Blockbuch von etwa 1465." Leipsic, 1900.

WOODCUTS BY KNOWN ARTISTS OF THE SCHOOL OF NUREMBERG. XV CENTURY.

The woodcuts hitherto described in Part I have necessarily been arranged with little regard to the artists who produced them. Those comprised in Division A are, as we have seen, with trifling exceptions anonymous, while their origin is, in the majority of cases, so obscure that no classification by local schools could be attempted. In Division D, on the other hand, the dates and places of publication of the books in which the illustrations appeared have been ascertained, and taking these fixed data as the basis of classification, it has been possible to form groups of woodcuts exemplifying, so far as the very limited extent of the collection would allow, the characteristics of various local centres of art, including, especially, Augsburg, Bamberg, Basle, Mentz, and Strassburg. The illustrations remain, like the single woodcuts, in almost all cases anonymous.

Now, however, before passing on to XVI century art, in which anonymity will be the exception, not the rule, and in dealing with which a system of arrangement both geographical and historical will be adopted, there is still one important group of XV century illustrations to be considered, which are exceptional in being the certified work of a pair of Nuremberg painters.

One of these, at least, Michel Wolgemut, holds a distinguished place in the history of early German art. Nothing can be more characteristic than his work of the state of draughtsmanship and woodcutting at Nuremberg, while still unreformed by his great pupil, Dürer; nothing can serve better as a transition to the Nuremberg art of the XVI century, with which Part II will open, and in which the name of Dürer fills the most prominent place.

SCHOOL OF NUREMBERG. XV CENTURY.

MICHEL WOLGEMUT.

Painter and draughtsman: son of Valentine and Anna Wolgemut; b. at Nuremberg, 1434; probably travelled on the Rhine and in the Netherlands; became a citizen of Nuremberg and married Barbara, widow of the painter Hans Pleydenwurff, 1473; presided over a large painter's workshop, in which his stepson, Wilhelm Pleydenwurff, was an assistant and Dürer (1486–9) a pupil; extant documents bear witness to commissions received by him for paintings in the years 1479, 1487, 1490, 1501 and 1508; d. 30 Nov. 1519. His portrait, painted by Dürer in 1516, is at Munich, the drawing in the Albertina, Vienna. He married, late in life, a second wife, Christina, who survived till 1550.

Wolgemut probably designed the frontispiece to the "Gesetze der Newē Reformacion der Stat Nurēberg," A. Koberger, 1484, fol. (Hain 13716; Muther 421; Proctor 2039), representing the arms of the Empire and of Nuremberg between SS. Sebald and Laurence, who stand on pedestals under a Gothic arch [255 × 175] (V. v. Loga, *Jahrbuch*, IX, 104). A fine woodcut of the Assumption of the Virgin on a broadside dated 1492, in the Munich print-cabinet, is also ascribed to him with great probability, but his chief works as a designer of woodcuts are to be found in the Schatzbehalter (1491) and the Nuremberg Chronicle (1493), to be described below. These are the two first important books with original illustrations published at Nuremberg, and with the exception of Breydenbach's Sanctæ Peregrinationes, illustrated by Erhard Reuwich (Mentz, 1486), the earliest books printed in Germany of which the woodcuts can be assigned with certainty to a known draughtsman. It is evident that several different wood engravers were employed in each book, and that the artist's designs suffered greatly in their inexperienced hands. The designs themselves are very unequal in merit, even in the Schatzbehalter, where the style is comparatively uniform; in the Chronicle, where the diversity is much greater, it is known that Pleydenwurff was associated with the master in preparing the designs,[1] while many of the cuts are so indifferent that they must be regarded as the work of subordinate craftsmen or pupils. In both books many designs have been borrowed from older engravings or woodcuts; these cases will be noticed as they occur.

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[1] Messrs. Thode and Vischer, alone among the recent writers on the subject, ascribe to him a share in the Schatzbehalter also.

On Wolgemut's woodcuts the following literature may be profitably consulted:—

M. Thausing, "Albert Dürer." English translation. London, 1882, i, 65–8.

R. Muther, "Die deutsche Bücherillustration." Munich, 1884, i, 57–60.

R. Vischer, "Studien zur Kunstgeschichte." Stuttgart, 1886, 314–6.

S. Colvin, "Eine Zeichnung von Michael Wolgemut." *Jahrbuch*, Berlin, 1886, vii, 98.

V. von Loga, "Die Städteansichten in Hartman Schedel's Weltchronik." *Ibid*, 1888, ix, 93, 184.

H. Stegmann, "Ueber das Leben Michel Wolgemut's." *Repertorium*, 1890, xiii, 60.

H. Thode, "Die Malerschule von Nürnberg." Frankfurt-a.-M., 1891, 125, 153–7, 181–2.

C. von Lützow, "Geschichte des deutschen Kupferstiches und Holzschnittes." Berlin, 1889, 74–80.

C. Ephrussi, "Étude sur la Chronique de Nuremberg de Hartmann Schedel." Paris, 1894.

V. v. Loga, "Beiträge zum Holzschnittwerk Michel Wolgemut's." *Jahrbuch*, Berlin, 1895, xvi, 224.

H. Stegmann, "Die Handzeichnungen der Manuskripte der Schedelschen Weltchronik." *Mitth. d. Germ. Mus.*, Nuremberg, 1895, 115.

1. DER SCHATZBEHALTER.

(Der schrein od' schatzbehalter der waren reichtuͤmer des hails vñ der ewigẽ seligkeit. Nürnberg, A. Koberger, 18 Nov. 1491. Fol. Hain 14507; Muther 423. A perfect copy in Dept. of Printed Books, Proctor 2070.)

The cuts only, without the text [253 × 177], coloured, ninety-one in number (in the complete book there are ninety-six, five subjects being repeated). This set of the cuts was made up by a German collector from two copies of the book, duplicates being employed to secure a uniform arrangement on one side of the leaf, whereas the cuts in the book itself are often printed back to back.

Provenance not recorded.

The cuts are not signed,[1] nor is their authorship mentioned in the text, but they have always been attributed to Wolgemut on the strength of their resemblance to his pictures and to the cuts in Schedel's Chronicle, which are certified as his work by the colophon.[2] Some of Wolgemut's original sketches for these compositions appear to be preserved in a sketch-book belonging to Herr L. Rosenthal, of Munich (Catalogue 90, 1892, no. 4. *See also* V. v. Loga, *Jahrbuch*, xvi, 229–232). This book contains 107 drawings, outlined with the pen or brush in bistre, and finished in water-colours, the majority of which seem to be by the same hand, though many have been disfigured by later additions. Seven of these drawings stand in such close relation to the corresponding designs in the Schatzbehalter that they must be regarded as sketches for the woodcuts, though not carried out in sufficient detail to serve directly as patterns for the wood-engraver. The subjects of which the sketches exist are the following: 1, 2, 3, 4 (combining two drawings), 23 and 66. There are also drawings in partial agreement with cuts 32 and 36. The woodcut no. 2 is reproduced with the drawing beside it, *Jahrbuch*, xvi, 230. The writer of the article gives good reasons for believing that the drawings are prior to the woodcuts, not copies from them.

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[1] The ornamental W which appears on banners in cuts 19, 27, 48, 58, 73 and 80, has been interpreted by Thausing and Muther as Wolgemut's signature, but this explanation is very improbable, especially as in no. 80 the letters A and Z are also introduced.

[2] Thode, however, ascribes cuts 41, 53, 57, 60, 84 and 85, among others, to Pleydenwurff.

The cuts are introduced by two large hands, on which are the numbers I–C, alluding to the hundred "Gegenwürff" or contrasts in the attributes, the life and sufferings of our Lord, which are the subject of the text. Then follow subjects from the Old and New Testaments, the order of which (as the author admits, fol. ad. i, v.) appears arbitrary when viewed apart from the study of the text. These are varied occasionally by allegorical designs.

(1) The Trinity. The action of the principal figures suggests the eternal purpose of the Father to exalt the Son, and that of the Son to suffer for mankind.

The composition is adapted and enriched from the concluding cut of the edition of the Ars Moriendi blockbook preserved in the Bibliothèque Nationale, Paris, published in facsimile by Adam Pilinski, Paris, 1883.

(2) God the Father announcing to the angels, on their creation, the future Incarnation and Passion of the Son. The good angels kneel in adoration, the evil angels stand in rebellion.
(3) The fall of Lucifer and the rebel angels.
(4) The creation of Eve and the Fall of Man.
(5) God promising to Abraham that his seed shall be as the stars in heaven. The divided beasts and the smoking furnace (Gen. xv).
(6) Jacob and his sons presented by Joseph to Pharaoh.
(7) The Vision of Daniel: the Winds, the Four Beasts, the Ancient of Days, the Son of Man (Dan. vii).
(8) Daniel accused before Darius and cast into the lions' den.
(9) The stoning of Zechariah, the son of Jehoiada, by order of Joash (2 Chron. xxiv, 20–22). In the background Isaiah is being sawn asunder.

(10) The beasts and birds which were sacrificed under the Old Covenant, being emblems of the several attributes of Christ.

Here is a note in the text saying that if the cut is coloured the heifer is to be red.

(11) The scapegoat being sent out into the wilderness, where five wild beasts are waiting to devour it, and, secondly, the sacrifice of an ox.

(12) The pouring out of a victim's blood, the burning of a red heifer, and the ashes used for the water of separation (Num. xix).

(13) The offering of the first-born in the Temple.

(14) Joseph taken out of the well and sold by his brethren to the Midianites.

(15) Moses consecrating Aaron as high priest and his sons as priests.

(16) The slaying of the Lord's anointed, both priest and king.

(17) The three angels announcing to Abraham the birth of a son by Sarah.

(18) Abraham's sacrifice.

(19) Jephthah's daughter meeting him on his return.

(20) Jephthah sacrificing his daughter.

(21) Samson's feats: the foxes in the corn, the lion, the thousand Philistines slain with the jaw-bone of an ass, the gates of Gaza carried off.

(22) Samson pulling down the house at Gaza.

(23) The Father sending the Son into the world to be made lower than the angels.

(24) The Jews stoning Christ in the court of the Temple.

(25) The Annunciation.

A free copy of Schongauer, B. 3.

(26) Christ eating with publicans and sinners.

(27) The Idolatry of the Jews, in spite of which Christ was born of their race.

(28) Herod enquiring of the chief priests and scribes where Christ should be born.

(29) The martyrdom of St. James the Less and St. John the Baptist.

(30) The Nativity.

(31) Herod enquiring of the Magi what time the star appeared.

(32) The Massacre of the Innocents. The Flight into Egypt.

The latter, perhaps, after Schongauer, B. 7.

(33) The Circumcision.

(34) The Baptism of Christ.

After Schongauer, B. 8.

(35) The Presentation in the Temple.
(36) Christ purifying the Temple.
(37) The Israelites being fed with manna and with quails.
(38) Moses striking the rock.
(39) Christ healing the sick and casting out devils.
(40) The miracle of the loaves and fishes.
(41) The miracle at Cana.
(42) The Temptation. Christ and the Woman of Samaria.
(43) The raising of the daughter of Jairus.
(44) The raising of Lazarus.
(45) Christ voluntarily embracing death, and suffering all inclemencies of heat and cold (symbolized by the rays, hailstones, etc.,which issue from the sun and moon).
(46) Christ washing the apostles' feet.
(47) The Last Supper.
(48) Christ sleeping on the ship with his disciples.

Compare the ships engraved by the Master W ⚷, Lehrs 30–37.

(49) Christ rescuing St. Peter from sinking, and casting out an evil spirit.

The ship is a fairly close copy in reverse of W ⚷, Lehrs 33.

(50) The return of Tobias to Tobit. The arrival of Tobias' wife. The angel bringing food and drink to Elijah in the desert.
(51) The victory of Joshua over the five kings of the Amorites.
(52) Christ on the Mount of Olives.
(53) Moses found by Pharaoh's daughter. Hagar and Ishmael in the desert.
(54) Judas bargaining for the thirty pieces of silver.
(55) Evil-merodach releasing Jehoiachin from prison and restoring his crown (2 Kings xxv, 27–30).
(56) Pharaoh and his host perishing in the Red Sea.
(57) The Betrayal of Christ.
(58) The fate of Korah, Dathan, and Abiram.
(59) Christ before Caiaphas.
(60) Moses and the Burning Bush. An angel appearing to Joshua (Josh. v, 13).
(61) Christ led before Pilate.
(62) The Last Judgment.
(63) Christ questioned by Pilate.
(64) Christ and the woman taken in adultery.

(65) Christ healing a man with the dropsy on the Sabbath, and silencing the Pharisees (Luke xiv, 1–6).

(66) The virtues of Christ and the wickedness of his enemies symbolized by divers birds and beasts.

This cut has been wrongly described as the Temptation of St. Antony. (Nagl. Mon. v, 1841; Schr. 1216.) A separate impression of it at Munich is enclosed in a border with the arms of Nuremberg and the signature: Wolfgang.

(67) An allegory of human nature: its helplessness and many needs.

(68) Christ being stripped of his raiment.

(69) Pharaoh chastised for his oppression of the Hebrews.

(70) The Scourging of Christ.

(71) The Adoration of the Lamb.

(72) Christ being crowned with thorns.

(73) Christ shown to the people

(74) Pilate washing his hands.

(75)
(76) } The parable of the Good Samaritan.

(77) Christ at the head of a procession coming out to greet a pilgrim.

(78) Christ redeeming the patriarchs.

(79) Christ preaching to the spirits in prison.

(80) The entry of Solomon into Jerusalem after his coronation.

(81) The procession to Calvary.

(82) An emblem of five virtues in the sacred heart of Jesus and five persecutions which he underwent.

(83) David and Abishag.

(84) Solomon enthroned in the presence of David.

(85) Christ being nailed to the cross.

(86) Solomon and his wives at a state banquet.

(87) The Crucifixion.

At the end of the series two hands are shown again, the left hand having on the fingers the Twelve Apostles, and on the thumb the Man of Sorrows and Mater Dolorosa, while the right hand has on the thumb Christ and the Virgin in Glory, and on the fingers the following twelve New Testament Saints: Paul, John the Baptist, Joseph, Luke, Nicodemus, Mark, Stephen, Thaddeus, Barnabas, Simeon (son of Cleopas and Bishop of Jerusalem after St. James the Less), Zaccheus and Lucius (Lucius and Carinus, sons of the Simeon who took our Lord in his arms, are mentioned in the text as alternatives to Lazarus).

MICHEL WOLGEMUT AND WILHELM PLEYDENWURFF.

Wilhelm Pleydenwurff, painter and draughtsman: son of Hans and Barbara Pleydenwurff; date of birth unknown; assistant to his stepfather, Wolgemut; executes in 1491, for 400 florins, a commission given to Wolgemut in 1490 to paint and gild a fountain in Nuremberg; assists, 1491–3, in the illustration of Schedel's Chronicle; d. 1494 (?) (before 6 Feb. 1495).

2. THE NUREMBERG CHRONICLE.

(Liber cronicarum cũ figuris et ymagĩbus ab inicio mũdi. (Colophon)..... Ad in | tuitũ autem & preces prouidorũ ciuiũ Sebaldi Schreyer | & Sebastiani Kamermaister hunc librum dominus Antho | nius Koberger Nuremberge impressit. Adhibitis tamẽ vi | ris mathematicis pingendiqꝫ arte peritissimis Michaele | Wolgemut et Wilhelmo Pleydenwurff. quarũ solerti acu- | ratissimaqꝫ—animaduersione tum ciuitatum tum illustrium | virorum figure inserte sunt. Consummatũ autem duodeci- | ma mensis Julij. Anno salutis ñre. 1493. Fol. Hain 14508; Muther 424; Proctor 2084.)

An imperfect copy. Purchased from Herr Gutekunst, 1870.

The author, Hartmann Schedel, is not named in title or colophon, but see ff. 258 v., 266 r. The German edition, Hain 14510, translated by Georg Alt, is dated 23 Dec. 1493.

The cuts, over 1800 in number,[1] are of very unequal merit, both in design and execution. The original drawing for the frontispiece, in the British Museum, is dated 1490. The contract between the painters Wolgemut and Pleydenwurff on the one part, and the capitalists Schreyer and Kamermaister on the other, for the illustration of the work, is dated 29 Dec. 1491.[2] As the immense work was finished within nineteen months from that time, it is evident that Koberger employed a large staff of wood-engravers on the blocks. The latter were all new, except a few which were taken from Koberger's Latin Bible of 1481 (ff. 31–3, 56–7),

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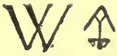
[1] Mr. S. C. Cockerell, in "Some German Woodcuts of the Fifteenth Century," Kelmscott Press, 1897, pp. 35–6, gives an analysis according to size and subject of the cuts in the Latin edition. According to him the number of separate cuts, excluding copies and some unimportant ornaments, is 645. The repeated cuts amount to 1164, and the total to 1809. Most writers have estimated the number of cuts roughly at 2000 or over.

[2] There is evidence, however, that an earlier contract was made, in 1487 or 1488 (Stegmann, in *Mitth. d. Germ. Mus.*, Nuremberg, 1895). Dr. Stegmann also describes sketches in the spaces left for illustrations in two MSS. of the Chronicle (Latin and German) in the Stadtbibliothek, Nuremberg.

As has been mentioned already, an attempt has been made by Prof. Henry Thode to separate the work of Pleydenwurff from that of Wolgemut (*see op. cit.*, pp. 154–5, for a list of the principal cuts which he gives to the former). The writer, animated by a strong bias against Wolgemut, has exalted Pleydenwurff to a much more lofty rank than the few extant notices of his work can justify—he makes him, among other things, the true master of Dürer[1]—and in criticising the Chronicle illustrations he has done little more than pick out all the best woodcuts and call them Pleydenwurff's work. Later writers, MM. Ephrussi and v. Loga, have had little difficulty in disposing of such evidence as he adduces. There is just as little ground, on the other hand, for holding the view that Wolgemut was the designer, while Pleydenwurff merely cut the blocks, since both alike are spoken of as painters.

M. Ephrussi's study of the Chronicle contains a very good analysis of the text and a popular description of the illustrations. A detailed criticism of one important class of the latter, the views of towns, is to be found in Dr. V. von Loga's earlier article, while the later essay contains a list (*Jahrbuch*, xvi, 227–8) of the cuts which have been recognised as copies from Schongauer, the master , the master F. V. B., the woodcuts in several earlier books (especially Breydenbach), and in one case a medal by Vittore Pisano. The decoration at the top of the frontispiece—children climbing among foliage—was probably suggested by the frontispiece of Breydenbach's Travels. Of the cuts representing towns, a large number are merely conventional, and are used repeatedly with different names. The following have a better claim to be authentic views: Augsburg, Bamberg, Basle, Breslau, Buda, Cologne, Constantinople, Constance, Cracow, Eichstädt, Erfurt, Florence, Genoa, Jerusalem, Lübeck, Munich, Neisse, Nuremberg, Passau, Prague, Ratisbon, Rhodes, Rome, Salzburg, Strassburg, Ulm, Venice, Vienna, Würzburg. No earlier views of any of the German towns are known from which these cuts could have been copied, and it seems, therefore, that sketches were obtained expressly for this book, since Koberger had agents in all the leading towns. For the foreign towns existing woodcuts and engravings were used as far as possible; where these failed invention supplied the want. The other cuts comprise scenes from biblical and secular history, pictures of saints, portraits (imaginary), prodigies and monstrosities. There was not as yet sufficient interest in natural history for pictures of animals, birds and plants, or phenomena of a normal kind, to be introduced, as they were so largely in some of the later Chronicles, especially in Sebastian Münster's Cosmographia. The majority of the small half-length figures are rude, inartistic cuts, which were used again and again in the course of the book under different names.

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[1] Prof. Thode still adheres to this opinion. *See Repertorium*, xxii (1899), p. 369.

A list has been given above (D 24, p. 228) of the twenty-eight cuts (duplicates) which have been mounted separately as specimens of Wolgemut's work. That selection does not include some of the most important illustrations, which must be looked for in the book itself. I may mention especially :

The Frontispiece	Fol. I. v.
Alexander the Great	,, LXXV, v.
The Tiburtine Sibyl	,, XCIII, v.
View of Nuremberg	,, XCIX, v., C, r.
The Death and Coronation of the Virgin	,, CII, v.
St. Benedict	,, CXLIIII, r.
View of Salzburg	,, CLII, v., CLIII, r.
The Emperor, Electors, and Nobles	,, CLXXXIII, v., CLXXXIIII, r.
The two stories of profane dancers	,, CLXXXVII, v., CCXVII, r.
The Crucifixion of St. William	,, CCI, v.
Antichrist	,, CCLXII, v.
The Dance of Death	,, CCLXIIII, r.
The Last Judgment	,, CCLXV, v.

MICHEL WOLGEMUT.

† ST. SEBALD, 1494–95.

Schr. 1673. (Reproduction.)

Photolithographic facsimile (reduced) of the first illustrated edition of the "Ode to St. Sebald," by Celtis, with a woodcut by Wolgemut, in the Hofbibliothek, Vienna.

See Jahrbuch der kunsthist. Samml. des allerh. Kaiserhauses, 1902, xxiii, 45. The impression of the same woodcut, accompanied by a revised text of the ode, inserted in MS. 1122 of the Merkel Library in the Germanic Museum, Nuremberg, is printed on vellum.

For another woodcut (1495) attributed to Wolgemut, *see* D 35. He may also have designed the Crucifixion in the Eichstädt Missal, 1488 (Eichstädt, M. Reyser, fol.), Erlangen, Universitätsbibliothek, Inc. 43 (not mentioned by Hain or Weale). The frontispiece of the Ratisbon Breviary, J. Pfeyl, Bamberg, 1495 (Hain 3886), has been attributed to Wolgemut by Muther (no. 666) and v. Loga (*Jahrb.* xvi, 234). The cut, separately, is preserved at Berlin and Nuremberg, the book at Munich (repr. Ess. Taf. 155–6). An undescribed woodcut, evidently by Wolgemut, is the frontispiece to Sigismund von Prustat's "Practica Coloniensis" (1495–6; Proctor 2252a).

PART II.

GERMAN WOODCUTS, 1501-1550.

INTRODUCTION TO PART II.

NEW FEATURES IN XVI CENTURY WOOD-ENGRAVING.

Significance of the date 1500.

THE year 1500 is not merely a convenient date with which to close a period; it coincides, closely enough, with a real and far-reaching change in the conditions under which wood-engraving flourished. Hitherto the process had been left, in the main, to craftsmen in the service of monks, stationers, and booksellers; now the painters took it up, as they had taken up line-engraving from the goldsmiths, for the purpose of reproducing, in a popular form, their original designs in black and white. From 1500 to 1530 especially, there were few eminent painters in Germany, except Matthias Grünewald, Martin Schaffner, and the leading artists of Cologne, who were not designers of woodcuts. To mention only the chief names in each local school, we have Dürer at Nuremberg, Burgkmair at Augsburg, Altdorfer at Ratisbon, Cranach at Wittenberg, Holbein at Basle, Wechtlin and Baldung on the Upper Rhine, Lucas van Leyden and Jacob Cornelisz in the Netherlands, producing woodcuts in abundance, whether as illustrations, as single sheets, or in sets that told again, in the language of a new generation, the traditional story of the Life and Passion of our Lord.

Our knowledge of the designers of woodcuts after that date.

Thus we find, on crossing the threshold of the XVI century, an interest of a new kind. We deal less with abstractions, more with personalities. Documents are still rare, but signatures are frequent, and we know enough about most of the leading artists to enable us to recognise with some degree of confidence their unsigned works, and to trace each master's influence on the group of lesser men who were his pupils or admirers. Much XVI century work, and some good work among it, remains anonymous. We still meet with monograms that lack an explanation, but few of these conceal a name of much importance in the history of art, except the signature D.S., which is that of the most remarkable draughtsman at Basle in the days before Holbein, and the initials H.W., which occur on two woodcuts only, among hundreds, by the most prolific and charming of the Augsburg illustrators.

Conditions under which woodcuts were published.

The painter-engravers, to whom we owe all the fine work of this period in wood-engraving, were usually at their best when they worked on their own initiative and issued their woodcuts directly to the public; they were seldom on the same level of excellence when the commission came from a publisher and the work appeared in the form of illustrations to a book. There is one remarkable instance of another kind of publication which originated in court patronage, a new phenomenon in the history of the graphic arts in Germany. The Emperor Maximilian I, with a view to self-aggrandisement rather than any real desire to promote the welfare of art, projected an immense series of illustrated works to commemorate the glories of the house of Habsburg and the achievements of his own reign. The scheme amused him in his leisure moments during a number of years, and we know from various extant memoranda that many publications were planned besides those that were actually accomplished, in whole or in part. The latter include the Genealogy of the Habsburgs; a collection of Saints connected by the ties of kinship with the Imperial house; "Freydal," a record of Maximilian's masquerades and tournaments; "Theuerdank," a poetical and allegorical narrative of his wooing of Mary of Burgundy; "Der Weisskunig," a prose romance in which the youth and education of the Emperor, and the principal events of his public life, are described in the guise of fiction; and lastly, the Triumphal Procession, with which the Triumphal Car and Triumphal Arch are intimately connected, resuming, in one magnificent pageant, the whole content of the other portions of the programme.

Patronage of wood-engraving by Maximilian I.

Our knowledge of wood-engravers at this period.

This is not the place to repeat the history of these publications, which has been elucidated by a series of critical essays accompanying the new editions of the Emperor Maximilian's works in the *Jahrbuch* of the Imperial collections of art at Vienna.[1] I mention them here on account of their unique importance as a source of information about the relations between author, publisher, illustrator, and wood-engraver at this period, and because the blocks themselves, of which a large number are preserved to this day at Vienna, throw much light on the vexed question whether the actual cutting was ever done by the artist who designed the subject on the block. The wood-blocks of the Arch were cut by Hieronymus Andreä, of Nuremberg;

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[1] *Jahrbuch*, i, Triumphal Procession; iv, Triumphal Arch; iv, v, Saints; vi, Weisskunig; vii, x, Genealogy; viii, Theuerdank. The Freydal miniatures and woodcuts form the subject of a separate publication, edited by Q. von Leitner, Vienna, 1880-82. There is a good summary of the general results of these investigations on pp. 116-142 of C. von Lützow's "Geschichte des deutschen Kupferstiches und Holzschnittes," Berlin, 1891.

those of the Procession and the Weisskunig by a number of engravers, partly German, partly Flemish, working under the direction of Jost de Negker, a native of Antwerp, who arrived at Augsburg in 1508 and remained for many years the foremost wood-engraver of that city. There is no other case in which we have so much definite information about wood-engravers as is afforded by the signed and dated blocks at Vienna, and the documents published by T. Herberger in his book, "Conrad Peutinger in seinem Verhältnisse zum Kaiser Maximilian I" (Augsburg, 1851). The general result of what we know about these Nuremberg and Augsburg wood-cutters, and about the relations of Sebald Beham with Resch, Meldemann, Glockenton, and Guldenmund at Nuremberg, or of Holbein with Lützelburger, Jakob Faber, and the monogrammist C.V., at Basle, is to support the opinion that it was the general, if not the invariable practice at this period for the draughtsman to design the woodcut and leave its execution to the professional wood-engraver.[1] The only original artist to whom the practice of wood-engraving has been attributed by modern critics, with some show of reason, is Albrecht Altdorfer; but even in his case no positive proof exists, in spite of the preservation at Munich of such a unique "document" as a woodblock with a drawing from his hand, which the engraver has scarcely begun to cut.[2]

The block seldom, if ever, cut by the designer.

The signature of the engraver by itself, or in addition to that of the designer, occurs on the face of the woodblock more frequently in this period than in the XV century, but it is not till after 1550 that it becomes really common. It is then often accompanied by a knife, while the designer's monogram sometimes has a quill pen distinctly drawn beside it.[3] The wood-engraver is rarely mentioned in the title or text of an illustrated book. A remarkable exception to this rule is the case of Veit Rudolph Speckle, or Specklin, who cut the illustrations to a botanical work by L. Fuchs, "De Historia Stirpium," Basle, 1542. That book contains the portraits of Fuchs, the author, Füllmaurer and Meyer, the designers of the woodcuts, and Speckle, the engraver.

Wood-engravers' signatures.

The blocks of Maximilian's publications, preserved at Vienna, are important also as illustrating a technical process which came into frequent use at the beginning of the XVI century. This was the practice of making corrections in the block, after it had once been

How corrections were made in the blocks.

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[1] *See* pp. 27, 28.

[2] W. Schmidt, "Handzeichnungen alter Meister im k. Kupferstichkabinet zu München," ix, 161, b, c. Also reproduced in T. Sturge Moore's "Altdorfer" in the Little Engravings" series, Unicorn Press, London, 1902.

[3] *See* p. 27, *note* 3.

cut, by removing the part in need of emendation and plugging the block with a new piece of wood, on which the corrected design was drawn and cut again. The blocks of Maximilian's books were corrected in this way again and again, when the proofs were submitted to the Emperor, and he required the alteration of some action or some detail of costume, or even, as in the case of "Theuerdank," made some fundamental change in the text of the book itself, which necessitated the insertion of a new character in the place of the one at first represented. The correction was not always carried out by the original designer of the woodcut, and thus it is common in "Theuerdank" to find a head by Leonhard Beck attached to a body by Schäufelein.[1] The blocks of the pedigree of Maximilian on the Triumphal Arch bear witness by their repeated corrections to the successive revisions which the pedigree itself underwent.

Fraudulent monograms often inserted.

This process of plugging the block lent itself easily to fraud when the block had once passed out of the artist's control. There is no more common instance of such fraud than the insertion of Dürer's monogram in blocks by other Nuremberg artists, which has had the effect of preserving these often almost worthless productions from the destruction that has overtaken works of much greater merit which were unsigned and therefore exposed to neglect. A signature could also be stamped on the impression itself without being inserted in the block.

CHIAROSCURO WOODCUTS.

Invention of chiaroscuro woodcuts.

The most important innovation of the early years of the XVI century in the matter of technique was the invention of printing woodcuts in chiaroscuro from two or three blocks.[2] This differs in principle from the earlier method of colour-printing from several blocks, which was used by Ratdolt before 1490, and by Grimm and Wirsung so late as 1520.[3] The older process had aimed merely at producing a coloured woodcut by mechanical means instead of colouring by hand a black and white impression. The new process aimed at something essentially different from this, viz., the imitation of a pen-drawing in black on a coloured ground, heightened with

Their aim.

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[1] I have observed a curious case of the co-operation of the same two artists in a woodcut at Vienna (Hofbibl.) not connected with Maximilian I. In an undescribed work of Schäufelein, dated 1513, representing St. Bridget as the patroness of her order, the groups of monks and nuns on either side have been inserted by Beck.

[2] The most important articles recently published on this subject are the following: F. Lippmann, "Farbenholzschnitte von Lucas Cranach," *Jahrb. d. k. preuss. Kunstsamml.* xvi, 138; C. Dodgson, "Zu Jost de Negker," *Repert. f. Kunstw.* xxi, 377; E. Flechsig, "Cranachstudien," I. Teil, 32–37.

[3] *See* pp. 36, 37.

The outline-block more constantly used in Germany than in Italy.

white or gold. The black outline, often dispensed with in Italian woodcuts, is almost invariable in those of German origin. I can recall only two cases in which it is not used—Burgkmair's portrait of Hans Paumgartner and a rare Crucifixion by Wechtlin; in both of these three blocks are used, and they are printed in three different shades of the same colour;[1] but, even so, there is a block which gives some of the main outlines, though it is printed in blue or brown instead of black, whereas some of the chiaroscuro prints of Ugo da Carpi are from tone-blocks only, with no line at all.

The process invented in Germany.

Earliest dated prints.

Documents.

The chiaroscuro process was first invented in Germany. The earliest record of its use in Italy that we possess is a letter addressed by Ugo da Carpi to the Doge and Senate of Venice on 24 July, 1516, in which he claims the invention as his own and demands a privilege for its protection. The first date on an Italian chiaroscuro is 1518.[2] The first indisputable date on a German chiaroscuro of the normal kind is 1508.[3] That date corresponds with the extant correspondence quoted by Herberger,[4] in which Peutinger, writing on 24 September, 1508, to the Elector, Frederick the Wise, says that in the previous year (1507) the Elector's Chamberlain, Degenhart Pfeffinger, had sent him "knights in armour, of gold and silver, prepared by Your Grace's painter with the press,"[5] and challenged him to get the same kind of work done at Augsburg; he has now succeeded in this, and sends a specimen of his knights printed in gold and silver on vellum for the Elector's approval. He writes to the same effect on September 25th, to Duke George of Saxony.

Extant specimens of the earliest kind of chiaroscuro as produced at Wittenberg and Augsburg.

The fortunate circumstance that specimens of these "kurisser," both by the Saxon and the Augsburg artists, are preserved, enables us to judge of their appearance and the manner in which they were produced. Of Cranach's work, which is proved by Peutinger's letter to be the earlier (1507), we have one specimen, St. George, B. 65, extant in two impressions, at London and Dresden. The St. George by Cranach in the British Museum[1] is printed from two blocks, in black and gold, on paper previously tinted blue with water-colour. Cranach's signature is introduced on the block which gives the second outline in gold. In the Dresden impression that second block is printed, also on blue paper, with a white material, which served as a foundation for the gold subsequently applied. Of Burgkmair's "kurisser," which are almost certainly those to which Peutinger alludes in his letter as being just ready in September, 1508, we have two specimens, both bearing that date—the St. George, B. 23, printed in black and silver, on paper, in the collection of Dr. W. Weisbach at Berlin,[2] and the Maximilian on horseback, B. 32, printed in black and gold, on vellum, in the Liechtenstein collection at Vienna;[3] of the Maximilian, there is another impression at Gotha.

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[1] An imitation, as Dr. Lippmann has observed (*Jahrb.* xvi, 139), of painting in *grisaille*. This is perhaps the new style of printing, "auf Damast Art," mentioned by Schönsperger in a letter to the Emperor, and subsequently claimed by Jost de Negker (27 October, 1512) as entirely his own invention (Herberger, *op. cit.* p. 32, *note* 101).

[2] P. vi, 208–210.

[3] Burgkmair's St. George, B. 23, dated M.D.VIII, reproduced in Lippmann's "Engravings and Woodcuts by Old Masters," viii, 42, and the same artist's portrait of Maximilian I, B. 32, dated 1508, reproduced in the Oppermann sale-catalogue (Amsler and Ruthardt, Berlin, 1882), no. 304. The latter impression is now in the collection of Baron E. de Rothschild, Paris; a similar impression in brownish green, with the original date, was sold at Gutekunst's auction, Stuttgart, May, 1902, no. 196. An impression of the outline-block alone, with the original date, is in the Munich Cabinet.

[4] *Op. cit.* p. 26, *notes* 81, 82.

[5] "Kurisser von Gold vnnd Sylber durch E. f. G. maler mit dem Truck gefertiget."

The use of two outline-blocks a stage in the invention of true chiaroscuro.

The important thing to observe about all these early prints in black and gold is that they are printed from two outline-blocks, and that the tone is added by hand or dispensed with altogether. The use of two outlines is limited to two years, 1507 and 1508, and to two cities, Wittenberg and Augsburg. It clearly marks a stage in the evolution of the chiaroscuro; and when the last stage was reached, and Jost de Negker introduced the tone-block for use with the same black outline as had served before, the experimental second outline was abandoned. This is Dr. Flechsig's strongest argument[4] against Dr. Lippmann's opinion that Cranach was the inventor of the true chiaroscuro, and that, even if the date, 1506, on the St. Christopher and the Venus cannot be taken to apply to the tone-block, there is reason to think, on other grounds, that the chiaroscuro Venus was actually printed before 1508. Dr. Flechsig has several other arguments against that opinion, which this is not the place to discuss. He has proved, I think, that Cranach, who returned about 15 November, 1508, from a visit to the Netherlands, cannot have adopted the use of chiaroscuro tone-blocks before 1509, and that the discovery must be credited to Jost de Negker at Augsburg.

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[1] From the Mitchell collection. An inaccurate and misleading "facsimile" by the Reichsdruckerei has been published in the Berlin *Jahrbuch*, xvi, 138, and in Dr. Lippmann's "Lucas Cranach," Grote, Berlin, 1895 (pl. 20). The flatness of the dull blue tint was perhaps inevitable, though its unpleasant effect could have been diminished by cutting off the tint at the border line of the woodcut, beyond which it had no business to extend. The great fault, however, is that an impression of the ordinary second state of the black outline-block has been selected for reproduction instead of the first state, in which the shield with the crossed swords has its black half at the bottom. This mistake has led Dr. Flechsig, very naturally, to condemn the London impression as spurious, whereas it is a genuine impression of the first state, before the alteration in the arms, which was introduced in 1508.

[2] Dr. Weisbach himself believes that what now appears to be silver is only the foundation for gold, grains of which may even now be seen adhering to the lines.

[3] A reproduction of this on a reduced scale was published by Chmelarz in the *Jahrb. d. kunsthist. Samml. d. allerh. Kaiserhauses*, Bd. xv.

[4] *Loc. cit.*

Date of the introduction of a tone-block.

If Jost de Negker actually took that step in 1508, he lost no time, for it was not till late in September that specimens of the preceding invention were ready for presentation to the Saxon princes. A very rigorous criticism might question the interpretation of the date 1508 on the Burgkmair cuts, and we should then have to fall back on Burgkmair's Death the Strangler (B. 40) of 1510, as the first dated cut of Jost de Negker with a tone-block.[1] There is no real ground, however, for such scepticism in this case; we know that both the cuts in question were re-issued, with the date altered in one case, entirely removed in the other, and when we find genuine examples of both, printed with the tone-block, and still retaining the date 1508, it is only reasonable to suppose that the year 1508 had not expired when the first finished prints were issued.

The use of chiaroscuro in other parts of Germany.

It was not long before the new process was introduced at Strassburg. Hans Baldung used it in 1510 (B. 55) and 1511 (B. 3). None of Wechtlin's important prints are dated; but a title-border by him, with a true chiaroscuro tone-block, was issued late in 1510, though it bears the date 1511.[2] The map of Lorraine in Schott's Ptolemy of 1513 is a late example of the old method of printing in colours, rather than a true chiaroscuro, and the same may be said of Altdorfer's Beautiful Virgin of Ratisbon. No chiaroscuro woodcuts seem to have been made at Nuremberg in Dürer's time; the tone-blocks which were supplied to some of Dürer's own compositions were the work of Dutch wood-cutters of the XVII century.

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[1] An impression of this cut, with the date M.D.X., exists at Paris ("Estampes en clair-obscur par divers maîtres," tom. i, Ea. 26, p. 102).

[2] "Lectura aurea . . . super quinque libris Decretalium." (*Colophon*) . . . Joannes Schottus pressit Anno gratie M.D.X. Nonis Novembribus. (B.M. Print-room.)

DIVISION A.—SCHOOL OF NUREMBERG.

I.—ALBRECHT DÜRER.

Painter and engraver; second son of Albrecht Dürer, goldsmith (d. 1502), and Barbara Holper; born at Nuremberg, 21 May, 1471; pupil of his father and of Wolgemut, 1486–89; travelled, 1490–94, visiting Colmar and Basle, perhaps also Venice;[1] returned to Nuremberg in May and married Agnes Frey, 7 July, 1494; visited Venice, winter of 1505–6 to spring of 1507, and the Netherlands, July, 1520, to July, 1521; worked during the remainder of his life at Nuremberg; died 6 April, 1528.

Dürer's woodcuts, in chronological order, fall conveniently into five groups.

i. 1492–1500 (nos. 1–21, with nos. 1, 2, 5, 6 of the books).

After a few early unsigned works, the woodcuts of this period consist of the Apocalypse, the early subjects of the Great Passion, and seven large single subjects (nos. 3–9) uniform with these two series in dimensions and in style.

ii. 1501–1506 (nos. 22–59, with nos. 3, 4 of the books).

Early illustrations, a series of eleven sacred subjects uniform in dimensions (nos. 26–36), and seventeen subjects of the Life of the Virgin (nos. 37–53). To these are added the six "Knots" (nos. 54–59), which Dürer may have designed during his residence at Venice.

iii. 1507–1512 (nos. 60–123, with nos. 7, 8 of the books).

The Little Passion, three broadsides of 1510, the remaining subjects of the Great Passion and the Life of the Virgin (nos. 102–107), the frontispieces of the four books published in 1511 and many single woodcuts of the years 1510–12. After this group there is an interval of three years, during which Dürer was fully occupied in engraving some of his most important plates, including the Knight, Melancholy, and St. Jerome, and in preparing designs for the monumental series of woodcuts ordered by the Emperor Maximilian I.

iv. 1515–1518 (nos. 124–141).

Some single prints of 1515, a group of scientific works produced in collaboration with Stabius (nos. 127–129), and a number of woodcuts connected with the projects of the Emperor (nos. 131–137). These are followed by a few single woodcuts of the years 1516 and 1518.

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[1] That Dürer had been at Venice before 1505 seems certain, but the date of the visit is disputed. Some writers place it in 1492–94, during the *Wanderjahre*; others in 1494–95, after his marriage, a date which agrees better with the often-quoted expression, "vor eilf Johren," in his letter to Pirkheimer of 7 February, 1506 (Lange and Fuhse, "Dürer's Schriftlicher Nachlass," p. 22).

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v. 1520–1528 (nos. 142–156, with nos. 9, 10 of the books).

Heraldic woodcuts, portraits, a few late sacred subjects, and the illustrations to Dürer's books on Proportion, Measurement, and Fortification. This group also includes the Triumphal Car of Maximilian, which was not published till 1522, though it belongs to group iv by its subject and the date of its design.

Special abbreviations used in the catalogue of Dürer's woodcuts:—

H.—Heller (Joseph). "Das Leben und die Werke Albrecht Dürer's." Bd. II. Bamberg, 1827.

Ha.—Hausmann (Bernhard). "Albrecht Dürer's Kupferstiche," etc. Hanover, 1861. With facsimiles of watermarks, which are quoted in the text as "Ha. 1," etc.

R.—Retberg (Ralf von). "Dürer's Kupferstiche und Holzschnitte." Munich, 1871.

The references to Thausing's "Life of Dürer" are to the English translation (1882) of the first German edition.

BOOKS WHICH CONTAIN WOODCUTS BY DÜRER.

A.—In the Department of Prints and Drawings.

1. [DUERER.] Die heimlich | offenbarũg iohñis.

The first and only edition of Dürer's Apocalypse woodcuts with German text, Nuremberg, 1498, fol. Printed with Koberger's type 24 (Proctor). The title, as given above, is cut on wood in Gothic letters with ornamental flourishes.

Fifteen woodcuts. The subjects are as follows:—
(1.) The Martyrdom of St. John. B. 61.
(2.) St. John beholding the seven golden Candlesticks. B. 62.
(3.) The four-and-twenty Elders round the Throne of God. B. 63.
(4.) The Riders on the four Horses. B. 64.
(5.) White robes given to the Martyrs. The Stars falling from Heaven. B. 65.
(6.) Angels restraining the four Winds. The Elect sealed on their Foreheads. B. 66.
(7.) The seven Angels with Trumpets. The first four Trumpets sound. B. 68.
(8.) The fifth and sixth Trumpets sound. The four destroying Angels. B. 69.
(9.) St. John swallowing the Book. B. 70.
(10.) The Woman clothed with the Sun. The Dragon with seven Heads. B. 71.
(11.) Michael and his Angels fight with the Dragon. B. 72.
(12.) The Beast with seven Heads and the Beast with Lamb's Horns. B. 74.
(13.) The Adoration of the Lamb. B. 67.
(14.) The Whore of Babylon. B. 73.
(15.) The Angel with the Key of the Pit. B. 75.

A fine copy of the book [size of each leaf 422 × 302], on stout paper, without watermark, with wire-marks 33 mm. apart. The title and another page have been cut out and again inserted in their original places; otherwise the book is in its original condition.

Collections: John Towneley and Mitchell (book-plates of both former owners inserted). On the flyleaf is a note in an Italian hand of the early xix century which shows that this copy of the book was formerly joined to a set of proofs of the Great Passion. The two series together were then valued at £5.

Presented by W. Mitchell, Esq., 1895.

2. [DUERER.] (The title, "Apocalipsis | Cũ Figuris," is wanting.)

The first edition of Dürer's Apocalypse, with Latin text, Nuremberg, 1498, fol. Printed with Koberger's type 16 (Proctor). Not mentioned by Bartsch or Heller. The same block, with ornamental Gothic letters, was used for the title-page of this edition as for that of 1511, in which the woodcut B. 60 was first introduced beneath the lettering. The 1498 impressions are sharper. The marks by which the Latin text of 1498 can be distinguished from that of 1511 are given most fully by Cornill d'Orville in *Naumann's Archiv*, 1863, ix, 204.

Fifteen woodcuts; subjects as in no. 1.

With the exception of the title, this copy is complete, but no longer in its original condition, the leaves having been cut from the book. They are mounted separately in an album [size of each leaf about 420 × 295]. Good impressions on stout paper without watermark, with wire-marks about 33–34 mm. apart; less brilliant than the impressions in no. 1.

Presented by W. Mitchell, Esq., 1895.

3. [HROSVITA.] Opera Hrosvite. Nuremberg, printed for the Sodalitas Celtica, 1501; fol. (Muther 458.)

Two unsigned woodcuts by Dürer:—

(1.) a i v. Conrad Celtis offering his edition of Roswitha's Comedies to the Elector Frederick III of Saxony (H. 2088; P. iii, 210, 277a).

Conrad Celtis, with the poet-laureate's wreath of bay on his hat, bends his knee as he presents his book to Frederick the Wise. The latter, wearing the Elector's cap and tippet of ermine, and holding the sword of office (the Elector of Saxony was *ex-officio* sword-bearer to the Emperor), sits on a throne with two shields displaying the Saxon arms suspended from the canopy. Three spectators stand in the background. An open door r. gives a view of a river with trees on the near shore and a high hill beyond; through another door l. there is a narrow glimpse of a street, in which a landsknecht is walking (compare Dürer's early St. Jerome, P. 246).

Single border [218 : 148]. I cannot accept the suggestion made by Wustmann (*Zeitschr. f. bild. Kunst*, xxii, 193) that the three spectators are portraits (from l. to r.) of Dürer, Koberger, and Wolgemut, the two illustrators of the book, with the printer in the background. We have no portrait of Koberger; the resemblance of the young man to Dürer is very slight; Wolgemut in 1516 was clean-shaven, and it is not likely that he wore a beard to the age of sixty-six and took to shaving after that. Moreover, Koberger did not print the book, nor did Wolgemut illustrate it. The three persons are probably members of the Sodalitas Celtica, humanist friends of the editor, many of whom contributed epigrams to the book. A technical detail is interesting: a triangular black patch on the young man's cloak is printed from a piece of wood which the engraver has neglected to cut away.

(2.) a iiii v. Roswitha presenting her Comedies to the Emperor Otto I in the presence of his niece, Gerberga, Abbess of Gandersheim (H. 2092; P. iii, 210, 277b; R. 47).

The three persons are grouped under a canopy set back behind a round arch, with late Gothic foliage in the spandrels, which forms a frame to the picture. The imperial crown, with the Saxon arms displayed on the imperial eagle on a shield below it, is placed at the centre of the arch. A landscape with houses appears over the top of a curtain which rises to the height of Gerberga's shoulders [218 × 148].

Roswitha, or Hroswith, was a nun of the Benedictine Abbey of Gandersheim in Lower Saxony, who composed six comedies in imitation of Terence, but in prose; eight lives of saints in elegiacs or hexameters; and a panegyric in hexameters on the Emperor Otto I. Her latinity was remarkably pure for the age in which she wrote, the tenth century; and the genuineness of her works has been doubted.

Celtis, according to his own account (which is probably trustworthy), discovered the MS. of her lost and forgotten works in the library of St. Emmeram's monastery at Ratisbon. He projected an edition of them, to be printed at Basle, as early as 1495 (Hase, "Die Koberger"), but there is no evidence that any illustrations were prepared at that time, and Dr. Burckhardt is not justified in asserting ("A. D.'s Aufenthalt in Basel," 1892, p. 43) that Dürer produced this frontispiece in 1494. It can only be said that the woodcuts were prepared some time before the date of the publication of the book, 1501.

The attribution of these two cuts to Dürer, accepted by Heller, Retberg (who mentions only the second), Burckhardt, and several recent writers, was rejected by Thausing and Passavant. They have not yet been definitely classed as works of

Dürer in any authoritative catalogue. The cutting is bad, and evidently did not receive that personal attention which Dürer bestowed on the Apocalypse and other books for which he was wholly responsible. But the designs, though disfigured, like the signed Philosophy of the "Quatuor Libri Amorum" of 1502, are fully worthy of Dürer, and in keeping with the large number of drawings of 1490–1500 which are now known. The most definite evidence, however, for Dürer's authorship has recently come to light. On the back of a drawing in M. Bonnat's collection at Paris (Lippmann 348) is a charcoal sketch which Dr. Lippmann took for a Coronation of the Virgin. In 1898 Dr. Giehlow recognised in this sketch the first design for the second of the Roswitha woodcuts. A collotype of the sketch was published in the third portfolio of the Dürer Society, 1900. The three figures are grouped exactly as in the woodcut, and carry the same attributes, but the frame is different. In the sketch there is not a round, but a flattened Gothic arch, and there are three shields attached to it but no imperial crown. The Saxon arms are placed in the l. spandrel of the arch, instead of appearing on the breast of the eagle. In the sketch, Otto sits l., while Roswitha kneels r.; in the woodcut the whole composition is reversed. No such sketch for the first woodcut has been discovered, but it is as impossible to separate the two as it is to attribute the remaining illustrations of the book to the same artist.

Purchased from Herr Gutekunst, 1869.

4. [DUERER.] Epitome in Divae Parthenices Mari | ae Historiam ab Alberto Durero | Norico per Figuras diges | tam cum Versibus Anne | xis Chelidonii. . . . Nuremberg, 1511; fol.

The first and only complete edition of the twenty woodcuts of the Life of the Virgin (B. 76–95), with Latin text. For the subjects, *see* below, nos. 37–53, 106, 107, 111. The title is printed from a woodblock

A fine copy of the book [size of each leaf, 138 × 305], on paper, with the two watermarks, Ha. 27 and 28.

Collections: N. Foucquart (xvi cent.) and Mitchell.

Presented by W. Mitchell, Esq., 1895.

5. [DUERER.] Passio domini nostri Jesu . . . per fratrem Chelidonium colle- | cta cum figuris Alberti Dureri | Norici Pictoris. Nuremberg, 1511; fol.

The first and only complete edition of the twelve woodcuts of the Great Passion (B. 4–15), with Latin text. For the subjects, *see* below, nos. 15–21, 102–105, 112.

Condition, size, watermarks, and *provenance* uniform with those of no. 4, with which it is bound up.

6. [DUERER.] Apocalipsis Cũ Figuris. Nuremberg, 1511; fol.

The second edition of the Apocalypse, with Latin text, in which the woodcut B. 60 appears for the first time on the title-page (*see* note on no. 2). The other cuts are the same as in nos. 1 and 2 above. Condition, size, watermarks, and *provenance* uniform with those of nos. 4, 5, with which it is bound up. The three works, nos. 4–6, which Dürer describes in his Netherlands journal as "die grossen Bücher," were originally issued together in 1511, and this set has remained united from the first, as is proved by the signature of a very early owner, N. Foucquart, which appears on each title-page.

7. [DUERER.] Passio Christi ab Alberto Durer Nu | renbergensi effigiata cũ varij generis carmi | nibus Fratris Benedicti Chelidonij | Musophili. Nuremberg, 1511; 4to.

The first edition of the Little Passion, with Latin text. Thirty-seven woodcuts (B. 16–52); for the subjects, *see* nos. 61–96, 110. A complete and very fine copy of the book [size of page, 189 × 134]. Watermark, Ha. 21.

Collections: Durazzo, Mitchell (book-plates of both former owners inserted).

Presented by W. Mitchell, Esq., 1896.

8. [DUERER.] La | Passione | Di N.S. Giesu Christo | d' Alberto Durero | di Norimberga. | Sposta in ottaua rima dal R. P. D. Mauritio Moro, | etc. In Venetia, M. DC. XII. | appresso Daniel Bissuccio. 4to.

The second edition of the Little Passion (B. 17–52; B. 16 is omitted, B. 31 inserted twice), with Italian text. On the title-page is a badly engraved medallion portrait of Dürer, dated 1553, founded on the woodcut portrait (B. 156); this is printed in blue. A complete and fine copy of the book, with the woodcuts fairly well printed [size of page, 188 × 137]. No watermark.

Presented by W. Mitchell, Esq., 1896.

9. [DUERER.] Hieriñ sind begriffen vier bücher | von menschlicher Proportion, durch Albrechten | Dürer von Nürenberg erfunden vnd be | schriben, zu nutz allen denen, so zu di | ser kunst lieb tragen | M.D. XXViij. Nuremberg, "durch Jeronymum Formschneyder, auff verlegung Albrecht Dürer's verlassen witib." 31 Oct. 1528; fol.

The first edition of the book on human proportions, published after Dürer's death, containing numerous outline woodcuts and diagrams.

A good copy of the book. Watermarks, the three mentioned by Hausmann, p. 100.

Purchased from Messrs. Willis and Sotheran, 1858.

10. [DUERER.] Vnderweysung der Messung, | mit dem Zirckel vnd richtscheyt, | durch Albrecht | Dürer zusamem gezogen, vñ durch in selbs (als er noch | auff erden war) au vil orten gebessert, in sonder= | heyt mit. xxij. figurẽ gemert, die selbigen auch | mit eygner handt auffgerissen. . . . Nun aber zu nutz allen | kunst liebhabenden in | truck geben. 1538. Nuremberg, "durch Hieronymum Formschneyder," 1538; fol.

The second edition of the book, with numerous woodcuts, including diagrams of plane and solid geometry, architectural figures, designs for various alphabets, etc. The most important of these, as works of art, are the three fanciful designs for triumphal columns, dated 1525, in Bk. III (sig. I 1 v., I 2 v., I 3 r.), the base with recumbent animals (R. 260—sig. I 2 r.); two small whole-length figures in Bk. IV accompanying perspective diagrams (sig. P 4, 5); and four cuts of artists drawing by the aid of instruments (B. 146–149—sig. Q 1 v., 2 r., 3 r.), the second of which bears Dürer's signature and the date 1525. The last two cuts (B. 148, 149) appear for the first time in this edition.

A good copy of the book. Watermarks: Ha. 36, 37, two other forms of "Reichsapfel," not in Ha., both small, and a dog. Bound up with no. 9.

Purchased from Messrs. Willis and Sotheran, 1858.

11. [BURGKMAIR.] Kaiser Maximilian's Triumph. Vienna, 1796; fol.

One woodcut in this edition (no. 135) is by Dürer.

Purchased from Messrs. Willis and Sotheran, 1859.

Doubtful Works.

12. [BRIDGET.] Reuelationes Sancte Birgitte. Nuremberg, A. Koberger, 21 Sept. 1500; fol. (Hain 3205; Muther 426, wrongly dated 1501.)

The first Nuremberg edition of this book, with Latin text. A German translation was printed by A. Koberger in 1502, and a second Latin edition by F. Peypus, at the expense of J. Koberger, in 1517. The alleged editions of 1504 and 1521 do not exist. Late impressions of the woodcut B. 158 bear the date 1504 and Dürer's monogram, but they are not from a book of that date. The colophon of the first edition contains the date "Anno domini. M. ccccc. xxi. Mensis Septēbris," which has been read against the rules of grammar as 1521, in the month of September, instead of 21 Sept. 1500.

There is no good reason for attributing to Dürer any of the 18 illustrations which were correctly described, but wrongly included in the catalogue of his works, by Passavant (iii, p. 183, no. 194). These consist of two heraldic cuts, five other full-page cuts, ten illustrations composed of several small cuts in different combinations, and one (the last, Magister Magnus) of smaller size. The total number of blocks used is 29. The eleventh cut, the Crucifixion, is not by the same hand as the series relating to St. Bridget.

Of the two heraldic cuts, the first, with the five shields, headed "Insignia Regie Maiestatis," was attributed to Dürer by Bartsch (no. 158), on the ground of Dürer's monogram and the date 1504, which occur in the r. upper corner of some impressions. He adds that there are later impressions without monogram and date. Here he has reversed the true state of the case. It is evident that Bartsch did not know the cut as it occurs in the book (1500), with the arms of Florian Waldauf on the other side. There, and in the 1502 edition, it is without monogram or date. It was not used again in this form, for in 1517 it was replaced by a copy. At some later date, however, impressions of the original block were struck off, without text and without the companion woodcut of Waldauf's arms on the back, but with monogram and date inserted in the l. upper corner of the block (r. in the impression). It is this late issue that Bartsch and Heller (no. 2118) attribute to Dürer. The block has been fraudulently altered, not, as Thausing supposes, by the printer of a 1504 edition, but by some one into whose hands the discarded block had come, and who wished to make money out of the impressions by passing them off as Dürer woodcuts. The best of these impressions are on white paper; as a rule, the paper is coarse and yellowish, containing wood-fibre. Heller notices the arms of Florian Waldauf (no. 2151), which have just as much, or as little, right to be given to Dürer as no. 2118. Considering these two cuts on their merits alone, and making all allowances for bad cutting, I can see no characteristic mark of Dürer's style about them, though they are not without a certain distinction and decorative effect, and may be his.

The Crucifixion is quite in xv century style, but not by Wolgemut. The remaining cuts are by a younger Nuremberg artist, influenced by Schongauer, and possibly by Dürer himself, through the Apocalypse (the pair of lovers walking in P. iii, 186, 13, bears a very superficial resemblance to the engraving B. 94); but still more, as Dr. Friedländer has pointed out (*Repert.* xix, 389), by the artist of the Narrenschiff, Ritter von Turn, and other illustrations attributed by Dr. Burckhardt to Dürer and by Dr. Weisbach to an anonymous "Master of the Bergmann Printing-house." There are traces, too, of the influence of the Strassburg school of illustration, as seen especially in Grüninger's books. The custom of building a full-page illustration out of a number of separate cuts is peculiarly characteristic of that school, which is indebted in more essential points to Schongauer.

13. [BECKER.] Hans Sachs im Gewande seiner Zeit. Gotha, 1821; fol.

On the title-page a late impression of the arms of Nuremberg (B. 162), attributed to Dürer.

B.—In the Department of Printed Books.

[JEROME.] Liber Epistolarum Sancti Hieronymi. N. Kesler, Basle, 1497; fol. (Hain *8565; Proctor 7692; Weisbach 21.)

Contains the St. Jerome by Dürer (P. 246), which was first printed in the 1492 edition (Hain *8561; Proctor 7681; Weisbach 18).

[CELTES.] Conradi Celtis . . . quatuor libri amorum. Nuremberg, 1502; fol. (Muther 459, 835.)

Contains two cuts by Dürer, Philosophy (B. 130; H. 2063), and Celtis presenting his book to Maximilian I (P. 217; H. 2089); also several doubtful cuts, one of which, Apollo and Daphne (P. 273; H. 2058), is attributed to Dürer by Thausing.

[LITURGIES.] Missale secundum Chorum et Ritum Eystetensis Ecclesie. H. Hölzel, Nuremberg, 16 July, 1517; fol. (Muther 843, 1134.)

Crucifixion by Dürer (B. 56; H. 1633), also St. Willibald (P. 189; H. 2032), the arms of Gabriel von Eyb (B. app. 47; P. 310; H. 2127), numerous initial letters, and a small cut of the Sudarium held by two angels (all coloured).

[PTOLEMÆUS.] Cl. Ptol. Geographicae Enarrationis libri octo, Bilibaldo Pirckeymhero interprete. J. Grüninger, for J. Koberger, Strassburg, 30 March, 1525; fol. (Kristeller 196.)

Sig. M 3 v. The Armillary Sphere (P. 202) and a diagram on the opposite page, both attributed to Dürer by Joh. Tschertte in letters to Pirkheimer of 1525–6.

[DUERER.] Underweyssung der messung. Nuremberg, 1525; fol.

The first edition of the book, containing B. 146–147, R. 260, and other diagrams and designs by Dürer. Copies of these, dated 1530 instead of 1525, appear in the Latin translation printed by Chr. Wechel, Paris, 1532, 1534, 1535.

[DUERER.] Etliche vnderricht, zu befestigung der Stett Schloss vnd flecken. Nuremberg, Oct. 1527; fol. Two copies.

On the title-page the arms of Ferdinand, King of Hungary and Bohemia (P. 210; H. 2119). Ten large folding-plates and other smaller diagrams in the text are unsigned, but doubtless designed by Dürer. Both copies are of the ordinary or second edition; there is a very rare first edition, briefly mentioned by Brunet, with numerous differences in the text, which contains the signed woodcut B. 137. Copies of the diagrams (not of P. 210 or B. 137) appear in Wechel's reprint, Paris 1535.

[DUERER.] Hierinn sind begriffen vier Bücher von menschlicher Proportion. Nuremberg, *s.a.*; fol.

A different edition from that in the Print-room, with the same cuts, but with the text differently set up. The date, 1528, on the title-page can only refer to the original publication; the type and paper show this edition to be much later.

[DUERER.] A.D. . . . de Sym̃etria partium hũanorum corporum Libri. In aedibus viduae Durerianae. Nuremberg, 1532; fol. Two copies.

Translation of Bks. 1, 2 of the preceding work, by Camerarius, with the same cuts.

[DUERER.] A.D. de varietate figurarum et flexuris partium . . . libri duo. Hier. Formschneyder, Nuremberg, 23 Nov. 1534; fol. Two copies.

A continuation of the last, being a translation of Bks. 3 and 4 of the original German edition, with the same cuts.

[DUERER.] A.D. Institutionum Geometricarum Libri quatuor. J. Janson, Arnheim, 1606; fol.

A reprint of the Latin translation of Dürer's book on measurement, published at Paris in 1532. The cuts, however, are the Nuremberg originals of 1525, not the Paris copies of 1530.

[DUERER.] Sammlung verschiedener alter Holzschnitte, grösstentheils nach A.D.'s Zeichnungen, wovon sich die Originalplatten auf der k. k. Hofbibliothek befinden. Vienna, 1781; fol.

The only cut certainly by Dürer in this collection is the Mappa Mundi (H. 2110). The other cuts are a late copy (H. 1955) of B. 156, B. 106, 165, 166; P. 305, 295; B. 169; P. 298, 296, 297, and a large pedigree of the house of Habsburg by Springinklee.

[DUERER.] Ehrenpforte.

Bartsch's edition of the Triumphal Arch (B. 138). Vienna, 1799; fol. (The copy in the Print-room is imperfect.)

[BECKER.] Holzschnitte alter deutscher Meister in den Originalplatten gesammelt von H. A. von Derschau. Herausgegeben von R. Z. Becker. Lief. I. Gotha, 1808.

B. 8 = Bartsch 116; B. 9 = Bartsch app. 38; B. 11 = Bartsch 58, [PERIODICAL PUBLICATIONS. Vienna.] Jahrb. d. Kunsthist. Samml. d. allerh. Kaiserhauses, Beilagen zum iii. u. iv. Bd. Vienna, 1885–86; fol.

Chmelarz's edition of the Triumphal Arch (B. 138).

DOUBTFUL WORKS.

[BRIDGET.] Das puch der Himlischen offenbarung der heiligen wittiben Birgitte. A. Koberger, Nuremberg, 1502; fol.

The same cuts as in the Latin edition of 1500 [*v.s.*] *Copies* of the two heraldic cuts (P. 194, 2, 3) occur in the Latin edition of 1517 (Peypus), which has no other woodcuts except the title-border B. app. 30. A second state of the copy of B. 158 (P. 194, 2), with the arms of Castile inserted in place of the middle shield, occurs in Cortes, "Nova Maris Oceani Hispania," F. Peypus, Nuremberg, 1524; fol.

[TRITONIUS.] Melopoiæ . . . ductu Chunradi Celtis fœliciter impresse. E. Oeglin, Augsburg, 1507; fol.

Contains the woodcut, Apollo on Parnassus (P. 274), attributed to Dürer by Thausing (i, 275–6), but rightly rejected by Ephrussi (pp. 139–140). This cut first appeared, together with the second impression of the Philosophy (B. 130), in Guntherus Ligurinus, "De gestis Imp. Caesaris Friderici primi," E. Oeglin, Augsburg, April, 1507; but the British Museum copy of the latter book has blank pages where the woodcuts are said to stand (*cf.* Heller, p. 787). Melopoiæ has also (recto of last page) a cut of Phœbus, Mercury, Jupiter, Pallas, and Pegasus in an oval, surrounded by the Nine Muses, with the device of Celtis on a shield below [218×144].

[NUREMBERG.] Reformacion der Stat Nüremberg. F. Peypus, Nuremberg, 1522; fol. (Muther 844.)

On verso of title-page the cut, Sancta Justicia, 1521 (B. 162), attributed to Dürer.

WOODCUTS BY DÜRER.

i. 1492–1500. Nos. 1–21.

[1, 2.]

EARLY UNSIGNED WORKS.

1. ST. JEROME EXTRACTING A THORN FROM THE LION'S FOOT. 1492. P. 246.

St. Jerome, in cardinal's hat and robes, is seated l. on a bench, and is extracting a thorn with a pair of tweezers from the r. foot of the lion. The cell is furnished with a bed (in an alcove l.), washing apparatus, bookshelves, and desks. Three Bibles—Hebrew, Greek, and Latin—lie open at the first verse of Genesis. A door r., with pointed arch, opens on a street along which a man is riding. No signature. Single border.

[195 × 135.] Good impression, after the border had been broken away in the r. lower corner. No margin. No watermark. On the back is the title, "Liber Epistolarum | sancti Hieronymi," in large ornamental Gothic letters, printed from a woodblock.

Collections: Monasterii B. Virg. de Ebrach (MS.), Cornill d'Orville (blue stamp). Purchased at the Cornill d'Orville sale, Stuttgart, May, 1900.

This rude woodcut, the earliest which Dürer is known to have designed, first appeared in the edition of St. Jerome's Epistles printed by Nicolaus Kesler at Basle in 1492. (Hain *8561; Proctor 7681. A copy is in the Bodleian Library, Oxford.) It was used again in 1497, and the present impression is from that edition (Hain *8565; Proctor 7692).

The block, much worm-eaten, is preserved in the Basle Museum, and impressions from it were published at the beginning of the nineteenth century, with the inscription, "Albrecht Dürer von Norinberck f. ex. Bibliotheca P. Basiliensi." The first four words are an inaccurate transcript of the authentic autograph of Dürer, "*Albrecht Dürer von nörmergk*," which is still preserved on the back of the block. Passavant and Nagler, who were only acquainted with the 1497 edition, hesitated to ascribe the woodcut to Dürer, but the case for that attribution is much strengthened by the fact, first published by Dr. D. Burckhardt,[1] that it was originally used in 1492. It is recorded by Christoph Scheurl[2] that Dürer proceeded in that year from Colmar to Basle on a visit to Georg Schongauer. It is likely, as Dr. Burckhardt observes, that Dürer's godfather, Anton Koberger, who stood in close relations with the Basle printers, furnished him with introductions which enabled him to obtain employment as an illustrator. Dr. Burckhardt endeavours to prove that Dürer was settled in Basle from 1492 to 1494, and was the author of many important illustrations published at the press of Bergmann von Olpe. This view has been combated by Dr. W. Weisbach,[3] and the controversy started by Dr. Burckhardt's book has not resulted in any definite agreement among critics and biographers of Dürer.

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[1] "Albrecht Dürer's Aufenthalt in Basel, 1492–1494" (1892), with facsimiles of the woodcut and of the signature on the block.

[2] Scheurl in "Pirckheimeri Opera," ed. Goldast, 1610, p. 352.

[3] "Der Meister der Bergmannschen Officin und Albrecht Dürer's Beziehungen zur Basler Buchillustration" (*Studien zur Deutschen Kunstgeschichte*, vi), Strassburg, 1896. The frontispiece is a reproduction of Dürer's woodcut, which appears again in no. xxxix of the same series. *See also* K. Lange, *Die Grenzboten*, 1892, i, 551; M. Friedländer, *Repert. f. Kunstw.* 1896, xix, 383; F. Rieffel, *Zeitschr. f. christl. Kunst*, 1897, x, 104, 139, *etc.*

1a. ST. JEROME EXTRACTING A THORN FROM THE LION'S FOOT.

Copy.

A small window l. of the door, at the top of the cut, is omitted. The inscriptions on the books are much less legible and the cutting, as a whole, is inferior.

[195 × 139.] Good impression without margin or watermark. On the back is the title, "Liber Aepistolarum | Sancti Hieronymi | Primae Partis," printed in red from movable type.

This woodcut occurs before each of the three parts of the edition of St. Jerome's Epistles printed at Lyons by J. Sacon in 1508.

From the Bagford collection (Harl. MS. 5966, 24). Transferred from the Dept. of Printed Books, 1900.

† THE SYPHILITIC. 1496. P. 198. Schr. 1926 i.

(Reproduction.)

Photolithographic facsimile of the first edition of the poem of Theodoricus Ulsenius, "In Epidimicam scabiem, ... vaticinium," published at Nuremberg, 1 Aug. 1496, as a broadside, with an unsigned woodcut [251 × 97], probably by Dürer. This facsimile was published at Leipzig in 1900 by Johann Ültzen, a descendant of Ulsenius, who published an article on the original in no. 2955 of the *Illustrirte Zeitung*, 15 Feb. 1900. The woodcut was first described and attributed to Dürer by H. A. Cornill d'Orville in *Naumann's Archiv*, 1856, ii, 100. The attribution was rejected by Thausing, Retberg, and Schreiber.

2. THE MARTYRDOM OF ST. SEBASTIAN. H. 2027. P. 182. R.—A 62.

The saint stands r. pierced by eight arrows. His r. arm is raised above his head and bound to a tree; his l. arm is behind his back. He has a nimbus with an ornamental rim. An archer l. is aiming an arrow at Sebastian, while a second, in the foreground, leans forward in the act of winding up his crossbow, and holds a bolt in his mouth. Two spectators in Oriental costume stand a little way back, and a young man with curly hair, wearing a cap, stands behind them. Two horsemen are seen at a greater distance on a road which ascends a hill and crosses a defile between two wooded heights. On the l. slope of the hill is a fortified town with a lofty church spire. In the background r., behind the saint, is a lake or arm of the sea with boats, and mountains on the farther shore. No signature. Single border.

[390 × 287.] Good impression, but cut so close that the border is lost at the top and in part also at the sides. Watermark, Ha. 22a (not quite exact).

Presented by W. Mitchell, Esq., 1895.

This very rare woodcut, reproduced by Retberg from the impression in the Cornill collection, has been attributed by Dr. W. Schmidt[1] to Schäufelein, but I find nothing in it specially characteristic of that artist. It has a closer affinity with Dürer's own style than with that of any of his pupils, and I regard it as the earliest of the series of large woodcuts of the xv century, uniform with it in dimensions, now to be described (nos. 3–21). The Orientals are quite in Dürer's manner; the upright archer bears a strong resemblance to the second man from the left at the back in the Flagellation, B. 8. The landscape, too, is like Dürer's in many ways, though the composition is clumsy. For the trees, compare B. 2, 13, 117, 127, 131; for the plants, B. 11; for the buildings, especially the tower, B. 2, 127, 131. Notice the way in which the slope of a bank running down to the road is drawn, and compare B. 13. The clouds are unusual, and in most of the early woodcuts the sky is left white, but clouds occur in B. 6 and 12, while in B. 127 these are drawn nearly in the same way as here. We have the expanse of water, so beloved by Dürer, but not the flight of birds in the sky, which he seldom omitted in his large cuts. The nimbus with the ornamental rim is the detail most difficult to reconcile with Dürer. The watermark presents another difficulty, as it is most commonly found about 1504–5, whereas the woodcut, if by Dürer, must be about ten years earlier. This impression, however, is not a very early one, and the block may have been reprinted. It is, perhaps, too far-fetched to suggest that this St. Sebastian, if not an original by Dürer, may be a copy; for it is improbable that the copy only should have survived and the original, whether signed or not, have perished, and the watermark is not that found on the copies of the early woodcuts (*see note* to no. 3a). Dr. Meder ("Handzeichnungen aus der Albertina, u.s.w.," iv, 428) attributes this woodcut to the same artist as St. Christopher, B. 105. I cannot agree with him.

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[1] *Repert. f. Kunstw.* xvi, 308.

[3-9.]

LARGE SINGLE WOODCUTS—ABOUT 1495–1498.

3. THE MARTYRDOM OF THE TEN THOUSAND CHRISTIANS.

B. 117. H. 1881. R. 117.

[391 × 284.] Fine impression, slightly cut, especially on r. side. Watermark, Ha. 24. Collections: Enzenberg (F. 160), Mitchell.

Presented by W. Mitchell, Esq., 1895.

This is the most primitive in appearance of Dürer's signed woodcuts and may be dated about 1495–96. Retberg dates it 1507, the year in which Dürer was engaged on the picture of the same subject, now at Vienna, which he finished in 1508. Thausing, with more attention to style, places it "about ten years earlier" than the picture, but after the Apocalypse. The subject, to judge by the costume of the monarch with the imperial crown, is probably the massacre under Hadrian described in the Golden Legend, whereas the thoroughly Oriental costumes in the picture agree better with the other version of the legend in which the Persian king Sapor figures. The bishop, whose eyes are being bored out, cannot be, as Retberg says, Leodegarius (Leger), who suffered a solitary martyrdom at Autun in 678. This woodcut has been attributed by Dr. F. Rieffel,[1] without any evidence, to Grünewald.

3a. THE MARTYRDOM OF THE TEN THOUSAND CHRISTIANS.

Copy, without the monogram.

[387 × 283.] Fine impression, with margin [5 mm.] at top and bottom; the margin at the sides has been added by a skilful restorer. Watermark, high crown, variety of Ha. 21.

Presented by W. Mitchell Esq., 1895.

Of the utmost rarity. Another impression is at Paris; a third, with the four corners torn off and otherwise damaged, is in the library of the Academy of Arts, Vienna. Similar copies exist of all the large single woodcuts of this group, with the exception of the Martyrdom of St. Catherine and the Virgin with the Hares. The Men's Bath (B. 128), without the monogram, is at Berlin and in the Blasius collection, Brunswick; "Ercules" (B. 127) in the Albertina; the Knight and Man-at-Arms (B. 131) in the Albertina, at Berlin, and in this collection; Samson (B. 2), at Stuttgart (much damaged), and in the v. Lanna collection, Prague.

In describing these unsigned woodcuts as copies, I reject the opinion, to which Thausing's authority[2] has given some currency, that they are earlier versions cut while Dürer was still in dependence on Wolgemut, and for that reason unsigned, while the signed woodcuts are improved repetitions made for Dürer's own benefit after he became a master. This opinion is involved with Thausing's exploded theory that Dürer remained in Wolgemut's workshop till 1497, and that his early engravings were mere copies of those signed "W." It is also very improbable that Dürer would take the pains to repeat, line for line, so many large drawings which perished when they were first cut on the block. The more natural interpretation of the facts, viz., that the unsigned cuts are the work of a copyist who refrained from pirating Dürer's monogram, is borne out by a comparison of the two versions in every case. The copies are by no means rude or unintelligent on the whole, but they betray, in details too numerous to mention, a failure to understand the meaning of the artist's line. Look, for instance, at the head of the martyr who lies beyond the bishop in this woodcut, and notice the copyist's omission of anatomical detail in the severed neck; or see what he has made of the ear of wild corn, or of the little castle on the mountain. In B. 127 he has spoilt the three spikes of flowering grass; the boat to the left of the castle on an island is drawn without a mast; the two black boats above it are less clearly expressed. He has done better with B. 131, but the largest bird is apparently flying upside down. The perspective is never so good as in the signed cuts. The faults are not those of an inexperienced wood-engraver, but those of a draughtsman who has reproduced almost every detail of his original but missed its spirit and spontaneity.

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[1] *Zeitschr. f. christl. Kunst*, 1897, x, 137.

[2] *Mitth. d. Inst. f. österr. Geschichtsforschung*, iii, 96.

If I may hazard a conjecture as to the authorship of the copies, I would suggest that they are all by the same hand as the copies of the Apocalypse in the edition printed at Strassburg, in 1502, by Hieronymus Greff of Frankfort, and signed with a monogram composed of the letters I V F and a cross (Nagler, Mon. iv, 573).[1] It was this piracy, no doubt, which called forth Dürer's warning, "Heus tu insidiator," etc., in the 1511 edition. These copies reproduce Dürer's designs with about the same degree of accuracy as the unsigned versions of the single woodcuts.

The watermark, which occurs, I believe, on all the unsigned single cuts (certainly on the two in this collection and the two in the Albertina), is a high crown. This is not, however, as Thausing asserts, Hausmann's no. 4, which distinguishes one of the earliest papers which Dürer used at Nuremberg, but a different form, more resembling no. 21, but not identical with it. The five cusps which rise above the row of five circles are much taller and differ in shape, the three middle ones being rounded at the top.

4. THE MEN'S BATH. B. 128. H. 1897. R. 18.

[393 × 283.] Fine impression; border slightly cut. Watermark, Ha. 24.
Presented by W. Mitchell, Esq., 1895.

4a. THE MEN'S BATH. B. 128. H. 1897. R. 18.

[387 × 282.] Another fine impression, with margin [6 mm.]. Watermark, Ha. 24.

In the inventory of 1837.

Probably about the same date (1496) as the drawing of a bath for women at Bremen, reproduced in a rare contemporary woodcut (Paris, two impressions, and Albertina). *See* Ephrussi, "Les Bains de Femmes d'Albert Durer," Paris, 1881, and Thausing, *Mitth. d. Inst. f. österr. Geschichtsforschung*, iii, 98.

5. "ERCULES." B. 127. H. 1893. R. 24.

[390 × 283.] Fine impression. Watermark, Ha. 24.
Collections: Berlin Museum (duplicate, F. 329), Drugulin (F. 535), Mitchell.
Presented by W. Mitchell, Esq., 1895.

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[1] These copies, which are much rarer than the originals, and often coloured, have been reproduced in facsimile, with the omission of the monogram, and published at Munich (1894), with an introduction by Dr. Sepp. The title-page of this edition states that the text is from the Strassburg edition of 1502, but there is not a word to inform the inexperienced purchaser that the woodcuts are not reproduced from Dürer's originals. This edition has been widely circulated in London, and was reprinted at Munich in 1901.

5a. "ERCULES." B. 127. H. 1893. R. 24.

[387 × 282.] Another good impression, with margin [6–8 mm.], somewhat stained and repaired. Watermark, high crown, not in Ha.

Purchased from Messrs. Evans, 1858.

No satisfactory explanation has been given of the subject of this woodcut, which bears the title quoted above. Date about 1496–7.

6. THE KNIGHT AND MAN-AT-ARMS. B. 131. H. 1895. R. 25.

[391 × 284.] Fine impression, with margin [2–5 mm.]. Watermark, Ha. 24.

Collections: Brentano (F. 50), Mitchell.

Presented by W. Mitchell, Esq., 1895.

It has been supposed that this woodcut is a companion to the last, but there is no connection between the landscapes in the two compositions. The subject is no less obscure than that of "Ercules." "Saul on his journey to Damascus" has been suggested. Date about 1496–7.

6a. THE KNIGHT AND MAN-AT-ARMS.

Copy, without the monogram.

[383 × 278.] Fine impression, but soiled and cut within the border on l. side. Watermark, high crown, variety of Ha. 21.

In the inventory of 1837.

See note on 3a.

7. THE MARTYRDOM OF ST. CATHERINE OF ALEXANDRIA.

B. 120. H. 1883. R. 22

[387 × 284.] Fine impression. Watermark, Ha. 24.

Presented by W. Mitchell, Esq., 1895.

Date about 1497.

8. SAMSON AND THE LION. B. 2. H. 1102. R. 23.

[382 × 278.] Very fine impression. Watermark, Ha. 24.

Presented by W. Mitchell, Esq., 1895.

Date about 1497–8.

9. THE HOLY FAMILY WITH THE THREE HARES.

B. 102. H. 1815. R. 26.

[384 × 280.] Fine impression, but cut slightly within the border on all sides. Watermark, Ha. 24.

Presented by W. Mitchell, Esq., 1895.

Date about 1497–8.

[10–14.]

PROOFS OF THE APOCALYPSE. DATE 1498, OR EARLIER.

Hausmann regards these rare impressions without text as intermediate between the complete editions of 1498 and 1511, but nearer in date to the latter. That may possibly be the case with the exceptional impressions (not represented here) on "bull's-head" paper; but as the paper usually found with the "Reichsapfel" (Ha. 24) is that used for the earliest impressions of all this group of large woodcuts of the xv century, I see no reason to doubt that subjects from the Apocalypse on "Reichsapfel" paper are proofs, strictly so-called, taken immediately on the completion of the blocks, or, at least, before the issue of the 1498 editions. I do not find it to be the case, as Hausmann alleges, that the proofs have flaws which they share with the 1511 edition but not with those of

1498. Hausmann gives a list of five subjects of which such proofs are known to him. The five subjects represented here are in part the same, B. 61, 64, 74, but they include B. 73 and 75, and do not include B. 63 or B. 65. As B. 75 is without text on the back in all editions alike, it is only the watermark which shows it to be a proof.

10. THE MARTYRDOM OF ST. JOHN. B. 61. H. 1656. R. 28.

[388 × 282.] Very fine impression. Watermark, Ha. 24.

11. THE RIDERS ON THE FOUR HORSES. B. 64. H. 1664. R. 31.

[393 × 283.] Fine impression. Watermark, Ha. 24.

12. THE WHORE OF BABYLON. B. 73. H. 1687. R. 41.

[390 × 281.] Good impression, but slightly cut and damaged by creases. Watermark, Ha. 24.

13. THE BEAST WITH SEVEN HEADS AND THE BEAST WITH LAMB'S HORNS. B. 74. H. 1683. R. 40.

[387 × 282.] Fine impression. A piece at the top has been torn off and mended. Watermark, Ha. 24.

In the inventory of 1837.

13a. THE BEAST WITH SEVEN HEADS AND THE BEAST WITH LAMB'S HORNS. B. 74. H. 1683. R. 40.

[389 × 278.] Another impression, less well preserved, being cut within the border on both sides, especially on the left. Watermark, Ha. 24.

14. THE ANGEL WITH THE KEY OF THE PIT. B. 75. H. 1689 R. 42.

[390 × 280.] Good impression. Watermark, Ha. 24.

All the above, with the exception of no. 13, were presented by W. Mitchell, Esq., 1895.

COPIES OF THE APOCALYPSE.

A.—By Hieronymus Greff. Strassburg, 1502.

H. 1657, etc.

Hieronymus Greff, "Maler," of Frankfort, became a citizen of Strassburg in 1502. He married Agnes Hirtz, and is heard of once again in 1507.[1] The copies of the Apocalypse are his only known work. They appeared, like the original, in two editions, with Latin and German text. No complete copy of the Latin edition is known, and of the German edition one copy only in book-form, at Munich (reproduced 1894, with introduction by Prof. Sepp; the "facsimiles" in this edition are without Greff's monogram). Both editions are printed with the type of Johann Prüss the elder.

The verso of the last leaf is blank in all editions, as the colophon occurs on the verso of leaf 15. Schorn (*Kunstblatt*, 1830, no. 24, p. 96) describes early impressions of these copies without text at the back or numbers at the top on the r. side; on these impressions the references to chapters are printed from woodblocks. The monogram which stands on every leaf is undoubtedly to be read as I V F (Iheronymus von Franckfurt), not as M F or I M F. The copies are fairly accurate, and might be called deceptive but for the monogram.

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[1] C. Schmidt, "Zur Geschichte . . . der ersten Buchdrucker in Strassburg," 1882, 131; "Répertoire Bibliographique Strasbourgeois," 1893, iv, 15.

1. (1, 2) Latin edition.[1] Two subjects only, the Martyrdom of St. John, H. 1657, and St. John swallowing the Book, H. 1676.

[(1) 391 × 279; (2) 393 × 278.] No watermark.
No. 1 is in the inventory of 1837; no 2, from the Cornill d'Orville collection, sold at Stuttgart, 1900, was purchased 1902.

2. (1–14) German edition. Fourteen subjects—H. 1657, 1659, 1661, 1665, 1667, 1669, 1672, 1674, 1679, 1682, 1684, 1686, 1688, 1690—being the whole work with the exception of the title—"Die heimlich offē | barung johannis," in Gothic letters, printed from a woodblock, with no frontispiece—and St. John swallowing the Book, H. 1676.

[*c.* 392 × 279.] No watermark.
All from the Cornill d'Orville collection (mark stamped in blue). Purchased 1902.

B.—BY ZOAN ANDREA. VENICE, 1516.

P. v, 86, 63.

Apocha | lypsis Ihesv | Christi. Colophon: Impressa per Alex. Pag. Anno a natiui. | domini. M.D. xvj.

Reversed and reduced copies [270 × 190], of which nine bear the signature, in various forms (·I · A.,[2] Z · A · D., ZOVĀ . ĀDREA), of Zoan Andrea, while another (the ninth subject) is evidently also by him. The five remaining subjects (nos. 2 and 4–7) are not signed, but are cut by a different engraver, who has copied the originals with more freedom, and in a bolder, more characteristically Venetian style. The second subject is so altered as to be almost an independent composition. The Almighty is not seated but standing, and holds a key instead of a book in his l. hand, while St. John is not kneeling but recumbent.
Purchased from Messrs. Ellis and White, 1883.
The book is described fully by the Duc de Rivoli, "Bibliographie des Livres à Figures Vénitiens," 1892, xlii, 375–377.

[15–21.]

THE GREAT PASSION.

PROOFS OF THE EARLIER PORTION. DATE ABOUT 1497–1500.

The majority of the woodcuts which compose the Great Passion are proved by their style, both of drawing and cutting, and by the watermarks of the paper on which the proofs were printed, to be contemporaneous with the set of large woodcuts of the XV century, which includes the Apocalypse and several single subjects already described. Dürer added the remaining subjects (B. 5, 7, 14, 15) in 1510, and published the whole series in 1511, with the addition of the frontispiece (B. 4). The 1511 edition (from the Mitchell collection) is complete in book-form, bound up with the Life of the Virgin and the Apocalypse of the same year. The proofs of the later subjects are described below (nos. 102–105).

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[1] *See Repert. f. Kunstw.* xxv, 371, where this edition is mentioned for the first time.

[2] The signature ia, which Dr. Lippmann ("The Art of Wood-engraving in Italy in the Fifteenth Century," London, 1888, pp. 106-120) is inclined to read as the first two letters of the name Iacobus (Jacob of Strassburg), does not occur in this book; the suggestion need not therefore be discussed. The point between I and A precludes such an interpretation of the letters in this case, though they might still be read as the initials of Iacobus Argentoratensis; the combination with Z . A . compels us, however, to read them as Ioannes Andreas.

15. THE AGONY IN THE GARDEN. B. 6. H. 1118. R. 176.

[385 × 279.] Good impression, somewhat stained. Watermark, Ha. 24.
This is probably the first of the series, in date, as in subject, and may be earlier than several subjects of the Apocalypse.

16. THE SCOURGING OF CHRIST. B. 8. H. 1122. R. 178.

[382 × 273.] Good impression; cut slightly within the border. The block already shows some signs of wear. Watermark, Ha. 24.

17. CHRIST SHOWN TO THE PEOPLE. B. 9. H. 1124. R. 179.

[392 × 284.] Fine impression. Watermark, Ha. 24.

18. CHRIST BEARING THE CROSS. B. 10. H. 1127. R. 180.

[384 × 283.] Fine impression, with margin [4 mm.]. There is double striking at the top, and the paper has some stains. There is no trace of the crack which, in the 1511 and later impressions, descends from Christ's breast to the r. limb of the A in the monogram. Watermark, Ha. 24.
In the inventory of 1837.

19. THE CRUCIFIXION. B. 11. H. 1129. R. 181.

[392 × 282.] Early impression, but slightly blurred in the printing, and perhaps not strictly speaking a proof. No watermark.
Collections: Enzenberg (F. 160), Mitchell.

20. THE LAMENTATION FOR CHRIST. B. 13. H. 1134. R. 182.

[394 × 285.] Fine impression. Watermark, Ha. 24.
Collections: Enzenberg (F. 160), Mitchell.
One of the earliest of the series.

21. THE ENTOMBMENT. B. 12. H. 1137. R. 183.

[384 × 278.] Good impression, but might be sharper. Possibly not a proof. No watermark.
All the above, except no. 18, were presented by W. Mitchell, Esq., 1895.

THE GREAT PASSION.

Earlier Portion. Another Set of Proofs.

16a. THE SCOURGING OF CHRIST. B. 8. H. 1122. R. 178.

17a. CHRIST SHOWN TO THE PEOPLE. B. 9. H. 1124. R. 179.

19a. THE CRUCIFIXION. B. 11. H. 1129. R. 181.

20a. THE LAMENTATION FOR CHRIST. B. 13. H. 1134. R. 182.

Impressions of uniform quality on paper with the small "Reichsapfel" watermark, Ha. 5. The sharpness of the lines shows that they are very early proofs, but they are all badly stained and otherwise damaged.
Collection, Sloane. In the inventory of 1837.

THE GREAT PASSION.

EARLIER PORTION. LATE IMPRESSIONS, WITHOUT TEXT.

The original blocks of the Great Passion, with the exception of the frontispiece (B. 4), were reprinted in book-form, but without text, by Jakob Koppmayer, Augsburg, 1675. (*See* Nagl. Mon. i, p. 182, no. 82.) Nos. 15b, 17b, 18b, 20b, and 21b are probably from this edition.

15a. THE AGONY IN THE GARDEN. B. 6. H. 1118. R. 176.

Fairly good impression, but border much restored. No watermark.
Collection, Sloane. In the inventory of 1837.

15b. THE AGONY IN THE GARDEN. B. 6. H. 1118. R. 176.

Later and inferior impression, showing a crack down the whole length of St. Peter's figure. With margin [5–7]. Thick paper. Watermark, Augsburg arms, differing in detail from Ha. 50.
In the inventory of 1837.

16b. THE SCOURGING OF CHRIST. B. 8. H. 1122. R. 178.

Rather late impression, showing several cracks. Border restored. Watermark, form of high crown, indistinct.
In the inventory of 1837.

17b. CHRIST SHOWN TO THE PEOPLE. B. 9. H. 1124. R. 179.

Late impression, showing a crack across the monogram and another running from top to bottom of the block across the face of the fat Jew. Margin [7]. Watermark, Augsburg arms, as in 15b.
In the inventory of 1837.

18a. CHRIST BEARING THE CROSS. B. 10. H. 1127. R. 180.

Good and sharp impression, but after the crack which runs from the breast of Christ, cutting the r. limb of the A, to the bottom of the print.
No margin. No watermark.
Collections: Enzenberg (F. 160), Mitchell.
Presented by W. Mitchell, Esq., 1895.

18b. CHRIST BEARING THE CROSS. B. 10. H. 1127. R. 180.

Late impression, after the crack had extended to the top of the block and become much wider at the bottom. Margin [2–7]. Watermark, Augsburg arms, as in 15b.
In the inventory of 1837.

19b. THE CRUCIFIXION. B. 11. H. 1129. R. 181.

Fairly good impression. Margin [3–6]. Watermark, castle (similar to Ha. 23, but not identical with it).
In the inventory of 1837.

20b. THE LAMENTATION FOR CHRIST. B. 13. H. 1134. R. 182.

Late impression, showing a crack throughout the length of the block, cutting the feet of Christ. Margin [3–7]. Watermark, Augsburg arms, as in 15b.
In the inventory of 1837.

21a. THE ENTOMBMENT. B. 12. H. 1137. R. 183.

Fairly good impression. No watermark. No margin.
Collection, Sloane. In the inventory of 1837.

21b. THE ENTOMBMENT. B. 12. H. 1137. R. 183.

Later impression, showing a crack across the drapery of one of the Maries. Margin [5–7]. Watermark, Augsburg arms, as in 15b.
In the inventory of 1837.

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ii. 1501–1506. Nos. **22–59.**

[**22–25.**]

EARLY ILLUSTRATIONS, ETC., 1500–1502.

† THE ARMS OF MAXIMILIAN I AS KING OF THE ROMANS.
(Reproduction). B. 158. H. 2118. R. 45.

Photograph of the impression of the second state, with Dürer's monogram and the date 1504 inserted, in the collection of King Friedrich August II at Dresden. The first state, without monogram or date, occurs in the editions of St. Bridget's Revelations, printed at Nuremberg in 1500 (Latin) and 1502 (German) (*see* p. 263). The usual description of this woodcut as "The Five Imperial Shields" is inaccurate. The title given to it in the book is "Insignia Regie Maiestatis," and the eagle and crown in their present shape belong to the King of the Romans.[1] Maximilian had held that title since 1486; it was not till 1508 that he took the title of Roman Emperor Elect. The single-headed eagle, with a nimbus in the upper shield, displays on its breast a small shield with the fesse of Austria; the royal shield itself is surrounded by the collar of the Golden Fleece and has griffins as supporters. The shields in the second row, from l. to r., are those of the Archduchy of Austria, the Kingdom of Hungary, and the Duchy of Burgundy: over the Austrian shield is an archduke's hat, over the Burgundian are the emblems of the Golden Fleece; the eagle below is that of Tyrol, of which Maximilian became count on the abdication of his cousin Sigismund in 1490. The five shields are surrounded by the collar of the Golden Fleece.

THE ARMS OF MAXIMILIAN I AS KING OF THE ROMANS.
B. 158. H. 2118. R. 45.

Copy.

The copy, from the 1517 edition of St. Bridget's Revelations, is fairly accurate, but may be readily distinguished from the original by the fact that the eagle on the top shield is black, instead of being drawn in outline. The title is "Insignia Regie Maiestatis," as in the first edition, but the page also bears the foliation, "Fol. II," and the signature "a ij." A second state of the copy occurs twice in "Praeclara Ferdinādi Cortesii de Noua maris Oceani Hispania Narratio," F. Peypus, Nuremberg, 1524; fol. There the arms of Hungary have been cut out from the middle shield and replaced by those of Castile.

[233 × 150.] Good impression.
Presented by W. Mitchell, Esq., 1895.

THE ARMS OF FLORIAN WALDAUF VON WALDENSTEIN.
H. 2151. R. 46.

Copy.

The arms of Waldauf are surmounted by two helms and crests, and surrounded by the collar of the Order of the Swan. To l. is the collar of the Order of Temperance,[1] and to r. a collar composed of S's intertwined, ending in two buckles, each attached to a portcullis, from which the badge, a lion, is suspended by two chains.[2]

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[1] *See* p. 279, *note.*

[230 × 143.] Good impression, on the back of the preceding woodcut, from the edition of 1517. The copy is accurate and not readily distinguishable from the original without comparison. The title runs: "Arma strennui Militis Floriani Waldauff." The last word in the original edition is "waldauf."

Presented by W. Mitchell, Esq., 1895.

The attribution of this woodcut (in the original) to Dürer is questionable, but it is indisputably by the same artist as B. 158. This is recognised by Retberg, the only writer who attributes it definitely to Dürer; he does so, however, only on the ground of Dürer's monogram on B. 158, which, as we have seen (p. 264), is a forgery.

The two editions of St. Bridget's Revelations, in Latin and German, were undertaken by Anton Koberger on the initiative of Waldauf, who professed a special veneration for St. Bridget and her order; he obtained the patronage of Maximilian for the work, and the royal arms are inserted, together with his own, for that reason. Other illustrated books due to the initiative of Waldauf are the Brixen Missal, printed at Augsburg in 1493 by E. Ratdolt,[3] and the projected "Relic-book" of Hall, near Innsbruck, the publication of which was interrupted by Waldauf's death in 1509. The work is preserved in MS. at Hall, with proofs of the woodcuts (by Burgkmair) inserted in their places.[4]

† CONRAD CELTIS PRESENTING HIS EDITION OF ROSWITHA'S COMEDIES TO THE ELECTOR FREDERICK THE WISE OF SAXONY.

P. 277a. H. 2088.

† ROSWITHA PRESENTING HER COMEDIES TO THE EMPEROR OTTO I IN THE PRESENCE OF GERBERGA, ABBESS OF GANDERSHEIM.

P. 277b. H. 2092. R. 47.

Reproductions issued by the Dürer Society, 1900 (iii, 23, 24). *See* p. 261, no. 3.

† ST. SEBALD ON THE COLUMN. B. app. 20. H. 1865. R. 91.

First edition.

Reproduction of the unique original in the Albertina, Vienna, with the heading in three lines. From the *Jahrbuch d. kunsthist. Samml. d. allerh. Kaiserhauses*, Band xxiii, Heft 2. Vienna, 1902.

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[1] This order was conferred by Alfonso V of Aragon on the Emperor Frederick III, and by him on some of his subjects. Maximilian I was also a member of the order, and its insignia occupy a prominent place on the Triumphal Arch. The collar is thus described by Herrgott ("Mon. Aug. Dom. Austr." i, 140): "Torques ex cantharis floralibus cum adnexa imagine B.V. Mariæ et gryphe, tenente schedulam, in qua hæc inscriptio: HALT MAS." Waldauf was knighted by Maximilian (Schweyger's Hall Chronicle).

[2] I have not succeeded in identifying this collar. The Cyprian Order, to which Frederick III also belonged, had a collar of S's, but the badge was a sword with a larger S twined round it (Herrgott, i, 141, and Tab. xviii, 8). J. G. Nichols, *Gent. Mag.* N.S. 1842, xvii, 481, after speaking of the Cyprian Order, describes this woodcut, and says of the third collar, "the materials of this last collar are all so like the heraldic emblems of the royal house of England as to make it very remarkable."

[3] Proctor 1900. *See* p. 36.

[4] *Mitth. der k. k. Centralcomm. z. Erf. u. Erh. d. Baudenkmale*, Vienna, 1883, N.F. ix, 5, 63, 113. *The Pilot*, Literary Supplement, April, 1901. Schweyger's "Chronik der Stadt Hall, herausgegeben von D. Schönherr," Innsbruck, 1867, p. 19.

22. ST. SEBALD ON THE COLUMN. B. app. 20. H. 1865. R. 91.

Second edition.

St. Sebald, in pilgrim's garb, stands facing to the front, but with his eyes directed upwards to r., on a hexagonal plinth supported by a wooden column with a capital of carved foliage. He holds a staff in his r. hand and supports with his l. hand, which is hidden by his cloak, a model of St. Sebald's church at Nuremberg. He has a nimbus of two concentric circles of rays. A curtain hangs behind him from a rod suspended at the height of his shoulder. A grassy field appears below, behind the shaft of the column; above this level the empty sky forms the background. The whole composition is framed between two vine-stems, the branches of which, with their leaves and bunches of grapes symmetrically arranged, form an arch over St. Sebald's head. Two shields, with the arms of Denmark l. and France r. rest on the vine; two more, with the arms of Celtis l. and Schreyer r. are introduced between the column and the stems. Single border.

The woodcut [277 × 94] is placed between the two columns (fourteen stanzas in each) of a Sapphic hymn by Celtis, "Regie stirpis soboles Sebalde," etc., printed in Roman type. The R of "Regie" is a large ornamental initial, surrounded by flourishes, and containing in the upper part of the letter the man in the moon, in the lower half a boar's head. The heading is in two lines:—

"Deo optimo Maximo & diuo Sebaldo Patrono : pro felicitate vrbis Norice : per Conradum
Celten : & Sebaldum clamoſum : eius ſacre edis Curatorem : pie deuote & religioſe poſitum."

Below the woodcut is the title "Sanctus Sebaldus:" in large Gothic letters.

The sheet [330 × 280], cut close to the limits of the letterpress, has been damaged by folding, but is skilfully repaired. The restoration of a damaged portion of the curtain immediately adjoining St. Sebald's r. shoulder is inaccurate. The bright colouring of the woodcut is probably modern. Watermark, bull's head with *Tau* cross over it. Cornill d'Orville mark stamped in blue.

Purchased at the Cornill d'Orville sale, Stuttgart, May, 1900, lot 302.

Reproductions (both from this impression): lithograph by Retberg (*Naumann's Archiv*, xi, 67, no. 21; *cf*. p. 265), and collotype in Cornill sale-catalogue.

The woodcut is very rare. Another impression of this edition is in the Hofbibliothek, Vienna; one of another and earlier edition in the Albertina. There is a cut impression at Berlin. The design is not authenticated as a work of Dürer. The drawing, however, though not free from faults, is, in my opinion, too good to be the work of any other Nuremberg artist of the date. It reminded Retberg of Beham, but he admitted that the early date forbade such an attribution. It forbids equally Dr. Schmidt's attribution (*Repert. f. K.* xvi, 308) to Schäufelein. Muther, who (after Thausing) ascribes it (no. 457) to Wolgemut, dates it about 1496, which is much too early. Both writers were thinking of the Pestkranke (Syphilitic, *see* p. 268), a woodcut of similar proportions, but in no way a companion to the St Sebald. The first of the two editions of the poem issued with the present woodcut may be dated approximately 1501, and the second 1508–10. I draw these conclusions from three kinds of evidence: firstly, the biography of Celtis and Schreyer; secondly, the type; thirdly, the fact that an imitation was published in 1502.

1. Schreyer (Clamosus) ceased in 1503 to be "curator" (*Kirchenmeister*) of St. Sebald's, and Celtis died in 1508. Since the dedication bears both names jointly, it might be inferred from the literal meaning of the words that the first edition appeared not later than 1503, the second not later than 1508. But it will not do to press this

point too far. The dedication is repeated with one correction, "edis" for "sedis," from the edition of 1494–5, and the words may apply to the poem alone, without reference to the woodcut, or without a conscious re-assertion of the statement, when a new woodcut was substituted for the first.

2. A *terminus a quo* is given by the type. The editions are printed respectively in two founts of Roman type, used by two different groups of printers at Nuremberg. The first, used by the unknown printer employed by the Societas Celtica, was introduced in 1501, in the Roswitha. It was also used in printing the works of Dr. Ulrich Pinder. The large Gothic type at the head of the first edition of this poem occurs on the title-page of "Speculum Passionis" (1507), while the second Gothic type is used in "Der beschlossen Gart des Rosenkranz Mariä" (1505). Weissenburger and (from 1513) Peypus also used this Roman fount. The T is normal. A second Roman fount, in which the T is defective, lacking the serif on the l. side (thus, T), was introduced by Hölzel, who printed "Ascensii de epistolis componendis compendium," 16 Sept. 1504, with this type. It was also used by G. Stüchs. The second edition of the ode of Celtis is in this type, slightly smaller than that of the Societas Celtica, with a different i. A form of that letter characteristic of this fount (í, not i) first occurs in the Dürer books of 1511, which were printed by Hölzel. That í is not found in the ode, which is therefore probably earlier than 1511.

3. If it is hardly accurate to say, with Passavant, that this figure of St. Sebald was "reproduced" in the "Quatuor Libri Amorum," it is at least true that the illustration (by Wolf Traut?) in that book could hardly have been produced without a knowledge of Dürer's cut. The Saint has descended from his pedestal, and a landscape background has been introduced, but the curtain remains, and the two vine-stems with the arch of branches, carrying the shields of France and Denmark among their leaves and fruit, betray a direct imitation of Dürer. As the book is dated 5 April, 1502, the woodcut must have been designed quite early in that year or at the end of 1501, and this throws the original back to 1501.

On the earliest illustrated edition of the poem, *see* pp. 102, 248. While the latter is still quite in xv century style, Dürer's woodcut belongs no less decidedly to the new epoch. It agrees well with his other woodcuts of the same period (nos. 23–25), in which the vine also figures largely.

23. CONRAD CELTIS PRESENTING HIS BOOK, "QUATUOR LIBRI AMORUM," TO MAXIMILIAN I. H. 2089. P. 217. R. 49.

Maximilian, vested in dalmatic, alb, and cope, wearing the imperial crown[1] and holding orb and sceptre, sits on a throne hung with brocade. Celtis, in a mantle trimmed with ermine, holding his hat and laureate's wreath in his r. hand, kneels l. on the step of the throne and offers the book with open pages to his patron. In the background is a landscape with hills and a castle. This composition is framed in vines, symmetrically entwined; the upper branches, with birds and cupids resting on them, are almost bare, while the lower are luxuriantly clothed with grapes and foliage. At the top of the print are the imperial arms with the double-headed eagle; the crown above is surrounded by a nimbus; at the foot are the arms of Vienna; at the sides, on shields suspended by straps from the vine, are the arms of Austria l. and Flanders r. At the bottom is the inscription, QVI MALEDICIT PRINCIPI SVO MORTE MORIATVR . EX . XXI. No signature. Single border. [217 × 148.]

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[1] The imperial crown was drawn by Dürer in several different shapes, but he never portrayed in any woodcut, except the large Triumphal Car, the so-called "crown of Charles the Great" (probably not earlier than *c.* 1100), with which the emperors were actually crowned. The imperial insignia, now at Vienna, were preserved, from 1424 to 1796, in the Spitalskirche, or Church of the Holy Spirit, at Nuremberg, and the drawings (Lippmann 166–168), now in the Germanic Museum, prove that Dürer was acquainted with them at first hand. He used these studies for his ideal portrait of Charles the Great, painted in 1512 for the Heiligthumskammer in the Schopper house on the market-place; but Sigismund, in the companion picture, wears a crown of entirely different shape. The jewelled circlet, with leaves springing from the upper rim, is closed by two hoops or arches, from back to front and from l. to r., which cross one another at a considerable height above the head. This form of crown, usually with a cross above the intersection of the two hoops, is the commonest type of the imperial crown as represented in German art. It is worn, for instance, by the Almighty in the frontispiece of the Schatzbehalter, and by the emperors throughout the Nuremberg Chronicle. It is the form used by Dürer himself in this woodcut. In B. 158, on the other hand, the crown, similar in all other respects to the present one, is closed by a single hoop only, crossing it from l. to r. This I take to be a conventional representation of the crown of the King of the Romans. It is found again in the pedigree of Maximilian on the Triumphal Arch, where Rudolph I and Albert I, who were crowned at Aachen, but never received the imperial crown at Rome, are represented with the single hoop passing from l. to r. of the crown, and with a single-headed eagle on their

On the back (recto of the leaf as it stands in the book) is an ornamental title-page, perhaps also designed by Dürer, with numerous xylographic inscriptions in Latin and Greek. [216 × 150.]

A fine impression, with little margin. Watermark, Ha. 39.
Presented by W. Mitchell, Esq., 1895.

This is the first leaf of the book, "Conradi Celtis Protucii . . . quatuor libri amorum secundum quatuor latera Germanie," printed for the Sodalitas Celtica at Nuremberg, 5 April, 1502 (*see* p. 264, 279). Dr. F. Dörnhöffer has recently discovered at Vienna a second state of this woodcut, in which new heads were inserted, by Burgkmair, after the block had gone, with that of B. 130, to Augsburg.

24. PHILOSOPHY. B. 130. H. 2063. R. 48.

Philosophy, attired as a queen, with crown and sceptre, sits on a throne, supporting three books with her r. hand. Her name, PHILO SOPHIA, is divided by the back of the throne; the arms of the latter bear inscriptions in Greek cursive characters: l. *πρῶτα θεὸν τίμα*, r.

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shields, in marked contrast to Frederick III, who has the imperial crown and double eagle. This royal crown has no more resemblance to the crown used at early coronations at Aachen than the imperial crown in the convention adopted by artists has to the original used in all coronations at Rome. The German or Roman royal crown at Aachen was of silver; it was originally open, but was closed at a subsequent date by a single hoop passing from front to back, with a cross prefixed to it (*see* Bock, Taf. ix, fig. 11). This crown, however, had fallen into disuse long before the period of which I am now speaking, and the coronation of the King of the Romans was, in fact, performed with the imperial crown, which was sent from Nuremberg to Aachen for the ceremony. That fact, perhaps, accounts sufficiently for the license assumed by Dürer, in the woodcut now under discussion, of representing Maximilian in 1502 as emperor. Celtis, on the page facing the cut, gives him the title "Caesar Augustus."

In later woodcuts, subsequent to Maximilian's assumption of the title of Emperor Elect, Dürer adopts yet another form of the imperial crown. In the Triumphal Arch, for instance, the crown both of Frederick III and Maximilian himself is closed by a single hoop, from front to back, surmounted by a cross, and the velvet cap worn within the actual crown has now taken the shape of a mitre placed sideways, so that the hoop of the crown passes through, or directly above, the cleft of the mitre. The latter is richly studded with jewels, and might be mistaken, in black and white, for a part of the metal structure of the crown. This form of crown reappears in the ornamental border of the large woodcut portrait of Maximilian, B. 153. It may also be seen, with an exceptionally high hoop, on the tomb of Frederick III at Vienna, which was completed in 1513.

It is possible that crowns resembling that of Sigismund in the picture and that of Maximilian in Dürer's later woodcuts were worn by emperors on other occasions than their coronation, but no such crown appears to be included in the extant insignia of the Empire. These are figured and fully described by F. Bock in his large work, "Die Kleinodien des Heil. Römischen Reiches Deutscher Nation," Vienna, 1864. The crowns are also figured in Hottenroth, "Handbuch der Deutschen Tracht," Taf. 13 and 15. For the crown on the tomb of Frederick III, *see* Hottenroth, p. 415, fig. 104, 13.

πᾶσι δίκαια νέμειν.[1] From the breast to the feet of Philosophy there runs a slanting tablet, growing wider towards the bottom, like a ladder, which bears the following abbreviated inscriptions: Θ, Μ, Ασ, Γη, Αρ, Ρετ, Λο, Γρα, Φ. On a scroll at the foot of the ladder is Dürer's monogram. The figure of Philosophy is surrounded by a great wreath composed of four kinds of leaves: vine, laurel, maple, (?)[2] and oak. The wreath is interrupted by four medallions, containing busts of Egyptian, Greek, Roman, and German sages. At the top is Ptolemy, holding an armillary sphere, in a circle inscribed, EGIPCIORVM SACERDOTES ET CHALDEI. He is followed by Plato r., with the inscription, GRECORVM PHILOSOPHI. At the bottom a single laurelled head does duty for Virgil and Cicero, described as LATINORUM POETAE ET RHETORES. Lastly, Albertus l. represents GERMANORVM SAPIENTES. In the corners outside the wreath are four men's heads, typical, in the first instance, of the chief winds, but also, with their attributes, of the four elements and four temperaments. The first head, breathing flames, near the vine, is described as Eurus, Ignis, Coler(i)cus; the second, breathing lilies and roses, near the laurel, as Zephirus, Aer, Sanguineus; the third, in pouring rain, near the maple, (?) as Auster, Aqua, Flecmaticus; and the fourth, with icicles hanging from the oak-leaves, as Boreas, Terra, Melancolicus. These inscriptions are placed at the ends of two open spaces left at top and bottom of the woodcut. In the middle of the upper space is the inscription:—

> "Sophiam me Greci vocant Latini Sapienciam,[3]
> Egipcii & Chaldei me inuenere Greci scripsere
> Latini transtulere Germani ampliavere."

In the middle of the lower space are four elegiac verses:—

> "Quicquid habet Cœlum quid Terra quid Aer & aequor
> Quicquid in humanis rebus & esse potest
> Et deus in toto quicquid facit igneus orbe
> Philosophia meo pectore cuncta gero."

Single border.

[219 × 148.] Well-preserved impression; margin [4–15]. Watermark, Ha. 39. On the back is the text of sig. a vi r. of the book, "Quatuor Libri Amorum," 1502, with the heading AD MAXMYL . REGEM.

Purchased at the sale of the Hebich collection, at Messrs Amsler and Ruthardt's, Berlin, 23 Feb. 1885.

The signature on this woodcut authorises the attribution to Dürer of the unsigned companion cut P. 217. The style of cutting resembles that of the Roswitha cuts. The whole group probably dates from the end of the XV century.

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[1] These half-lines are quoted from the gnomic poem of the Pseudo-Phocylides, vv. 6, 7. *See* Bergk, "Poetae Lyrici Graeci," pt. ii, p. 456 (Lipsiæ, 1866; 8vo).

> Πρῶτα θεὸν τίμα, μετέπειτα δὲ σεῖο γονῆας.
> Πᾶσι δίκαια νέμειν, μηδὲ κρίσιν ἐς χάριν ἕλκε.

"Phocilidis Moralia," in Greek and Latin, formed part of the first dated book which issued from the Aldine Press, "C. Lascaris Erotemata," etc., 2 pts., Feb.–March, 1495. Hain *9924; Proctor 5546.

[2] The leaf is not that of hemp, as suggested by Retberg, the only writer who has attempted a description of the wreath. The symbolism of the leaves appears to be connected primarily with the winds rather than the temperaments.

[3] This line alludes to a quotation from Afranius in Aulus Gellius, xiii, 9, § 3.

> "Usus me genuit, peperit Memoria,
> Sophiam me vocant Graii, vos Sapientiam."

I am indebted to Mr. C. C. J. Webb, of Magdalen College, Oxford, for this reference, and for several suggestions towards the interpretation of the woodcut.

The interpretation of this subject has hardly been attempted in any catalogue of Dürer's works. Some details are obscure, but the reference given by Dr. F. v. Bezold[1] to Boethius[2] explains the main conception of Philosophy, and interprets the ladder on her dress. Philosophy appears to Boethius as "mulier reverendi admodum vultus." After describing her eyes and stature, and the fabric of her dress, he adds, "Harum [*sc.* vestium] in extremo margine π, in supremo vero θ legebatur intextum. Atque inter utrasque literas, in scalarum modum, gradus quidam insigniti videbantur, quibus ab inferiore ad superius elementum esset ascensus." ("Elementum" here means a letter of the alphabet.) Lastly, he describes the attributes of Philosophy as we see them in the woodcut: "Et dextra quidem eius libellos, sceptrum vero sinistra gerebat." In the frontispiece to Reisch's "Margarita Philosophica," Strassburg, 1504,[3] a ladder with actual rungs is depicted on Philosophy's dress, but the rungs, as in the original text of Boethius, are not expressly interpreted. Philosophy, according to Dr. v. Bezold,[4] appears precisely as described by Boethius in Marsilius Ficinus ("Buch des Lebens," Strassburg, 1515, sig. B iij r. Dürer, or rather Celtis, by whom, doubtless, every symbolical detail was determined,[5] has not drawn the rungs of the ladder, but has interpreted them definitely as the seven liberal arts which composed the Trivium (grammar, logic, rhetoric) and Quadrivium (arithmetic, geometry, astronomy, music) of mediæval education. This is perhaps an extension of St. Thomas's interpretation of the rungs of the ladder as grammar, rhetoric, and dialectic. The chief difficulty in the interpretation of the ladder is caused by the substitution of Φ for Π. The letters π and θ are interpreted by Murmelius, the commentator on the "De Consolatione" in the 1570 edition, as πρακτική and θεωρητική, the two divisions of philosophy adopted by Boethius himself in his "Dialogus I in Porphyrium."[6] It is hard to explain Φ. It can hardly be Φιλυσοφία, for philosophy is the sum of the whole scheme, and not merely the starting-point;[7] nor Φιλολογία, on whom, in Martianus Capella, the seven liberal arts attend as bridesmaids, for philology is rather an equivalent of the liberal arts, or at least of a part of them (the Trivium), than the starting-point from which the student ascends, stepping up from art to art. It is vain, in the absence of any written evidence, to speculate on Celtis's intentions, but we can hardly suppose that he made a blunder in writing Φ for Π, as the anonymous designer of the title-page to the "Margarita Philosophica" (1504) wrote Τ for Θ at the other end of the scale.

The three books in Philosophy's hand may allude to one of the current triple divisions of philosophy, either the "Philosophia triceps [naturalis, rationalis, moralis] humanarum rerum" of the frontispiece to Reisch, or the more comprehensive classification, "Philosophia naturalis, moralis, divina," illustrated in the same woodcut. The sceptre in Philosophy's l. hand is generally taken as an allusion to politics. In the quatrain at the bottom of the print, the first line applies to the region of the four elements, "mundus elementaris," including all which lies beneath the sphere of the moon, the lowest division of the "mundus ethereus"; the second line needs no explanation; in the third, the curious expression "deus igneus" doubtless contains an allusion to the empyrean, the outermost heaven or sphere of pure fire, which was regarded in the mediæval, semi-pagan scheme of the universe, partly derived from Aristotle, as in a special sense the abode of God.[1]

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[1] "Konrad Celtis, der deutsche Erzhumanist," in Sybel's *Historische Zeitschrift*, 1883, N.F. xiii, 1, 193. On Dürer's Philosophy, *see* especially pp. 29–31. *See also* Dr. Paul Weber's "Beiträge zu Dürer's Weltanschauung," 1900, p. 79.

[2] "De Consolatione Philosophiæ," Lib. I, prosa prima (Opera, Basileæ, 1570, p. 908).

[3] Reproduced by Weber, *op. cit.* p. 58. The ladder has π between the third and fourth (from the bottom) of the eight rungs which appear, and τ at the top.

[4] *Op. cit.* p. 30, *note* 1.

[5] A copy by Schedel of Celtis's original scheme for the woodcut is preserved in Cod. Lat. 434 of the Munich Library. *See Naumann's Archiv*, ii, 254–260. The scheme, which is much less elaborate than the woodcut as carried out, is reproduced on p. 258. It has Φ, not Π.

[6] Opera, 1570, p. 2.

[7] Dr. v. Bezold, however (*ibid. note* 2), interprets Φ and Θ as Philosophy and Theology, and supports his view by a quotation from the Platonist Ficino: "[Plato] veram inquit philosophiam esse ascensum ab his, quae fluunt et oriuntur et occidunt, ad ea, quae vera sunt et semper eadem perseverant. Tot ergo philosophia partes et facultates ministras habet, quot gradibus ab infimis ad superna conscenditur" (Marsilius Ficinus, Opera, Basileæ, 1561, i, 761). The words "tot . . . conscenditur" apply admirably to the liberal arts as stages in an ascending scale; but the arts are spoken of as "parts" and "ministering faculties" of the whole concept, Philosophy, while the starting-point is the world of phenomena, the summit the world of ideas. The interpretation of Φ and Θ which this passage suggests is not so much Φιλοσοφία and Θεολογία as Φύσις and Θεός.

24a. PHILOSOPHY. B. 130. H. 2063. R. 48.

Another impression, well printed, but slightly mutilated and restored on l. side and below, so that the last line of the inscription is lost. No text on the back. A similar "Sonderabdruck" is mentioned by Ruland (*Naumann's Archiv*, ii, 255). The impression cannot be derived from "Guntherus Ligurinus de Gestis Friderici" (Augsburg, E. Oeglin, April, 1507; fol.), edited by Celtis, in which the cut was used for the second time, for the leaf, L. 6, on the recto of which the cut occurs, has text on the verso.

Very slight margin. No watermark.

Purchased from Mr. Lauser, 1887.

25. THE BOOK-PLATE OF WILIBALD PIRKHEIMER.

B. app. 52. H. 2139. R. 50.

On two boughs, which spring from the lower corners and form an arch in the centre, stand two angels supporting the helm and crest of Pirkheimer, and two shields with the Pirkheimer and Rieter arms (l. a birch-tree for Pirkheimer, r. a crowned siren or mermaid for Rieter). Over the angels and crest are the words SIBI ET AMICIS. P. At the sides are ribands twisted and tied in the form of cornucopias, filled at the top with grapes, on which two genii stand. The latter hold the ends of two garlands of leaves and grapes, which are suspended from the skull of an animal in the middle. Below the two shields is a group of three genii. Two of these are armed, one with a child's whirligig, the other with a turnip and a turtle's carapace: they are driving off a third, of whom only the head and wings are seen. At the foot, in a space between the design itself and the border, are the words LIBER BILIBALDI PIRCKHEIMER, with a line below them. Single border. [152 × 118.]

Attached to the top of the print is the inscription, INICIVM SAPIENTIAE TIMOR DOMINI, with its equivalents in Hebrew and Greek, printed from a separate block [18 × 119]. Later impressions lack this inscription.

Good impression, heavily inked, without watermark or margin. Presented by W. Mitchell, Esq., 1895.

Two other early impressions of this cut are in the Franks collection of book-plates. One has the watermark Ha. 4, the other, without watermark, is damaged.

The woodcut is unsigned, and Bartsch hesitated to attribute it to Dürer. There can be little doubt, however, that it was designed by him, for, apart from the probability that Pirkheimer would apply to Dürer for a book-plate, the style and execution of the cut are thoroughly in keeping with Dürer's work of the same date. Pirkheimer (1470–1530) married Crescentia Rieter in 1497; she died 17 May, 1504 (Heller, pp. 67, 218; not 1503 as stated on p. 810). The book-plate is to be compared especially with P. 217 (above, no. 23). The genii, the boughs, the riband-cornucopias are closely alike in both (*cf.* Thausing, i, 272–3, and Retberg, no. 50). Dürer probably designed both works about 1500. Heller describes the three objects inserted in the plaited wreath on the man's head in the crest as birch leaves. This is correct; but, at the same time, the resemblance to the crown of thorns and three nails of the Passion can hardly be accidental. Heller has overlooked the scourge with three thongs held by one of the angel supporters.

The book-plate is reproduced in Warnecke, "Die Deutschen Bücherzeichen," 1890, Taf. iv. (nos. 1583–4 in the text), and in the same writer's "Bücherzeichen des xv. u, xvi. Jahrhunderts," 1894, Taf. 42 (reduced). *See also*, on this woodcut, A. Grenser in the *Heraldisch-genealogische Zeitschrift*, ii, 87 (Vienna, 1872).

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[1] "Dei summum habitaculum" (Reisch).

Pirkheimer's valuable library, for which this book-plate was designed, was open, in the words of the motto, "sibi et amicis," and was consulted by scholars from all parts of Germany. After his death it passed into the possession of the Imhof family, who sold it in 1636 to Thomas Howard, second Earl of Arundel. After Arundel's death it was presented by his son to the Royal Society. Part of the collection has been dispersed.

25a. THE BOOK-PLATE OF WILIBALD PIRKHEIMER.

B. app. 52. H. 2139. R. 50.

A later impression, lightly inked, from the principal block alone, without the inscription at the top

[150 × 119.] No watermark or margin.

In the inventory of 1837.

[26–36.]

SERIES OF SACRED SUBJECTS. Date about 1501–1504.

The woodcuts which follow form a group, uniform in dimensions and for the most part also in style, intermediate between the large and important woodcuts of the xv century (nos. 3–21) and the beautiful series of the Life of the Virgin, on which Dürer was engaged during the years 1504–5, before his departure for Venice. At this period his main concern was with painting and engraving. The woodcuts, which are assigned on internal grounds to this time (for none of them are dated), are not so roughly cut as the group of book-illustrations done for Conrad Celtis, but they are inferior in workmanship to the cuts, both earlier and later, on which Dürer bestowed his whole attention. They are identified by Thausing with "das schlechte Holzwerk," to which Dürer refers in his Netherlands diary.[1] The majority of these woodcuts (B. 99, 100, 104, 108, 110, 112, 121) were copied by Marcantonio. It is impossible to fix an exact chronological order within the group. The Crucifixion is probably the earliest; the remainder are arranged by subject. The series of Saints, from no. 29 to no. 33, seems to possess an inward unity, for all the persons represented, from the Baptist to St. Francis and the Magdalen, are saints who forsook cities for the wilderness, and the landscape background is not due to chance. The same idea may perhaps be traced in B. 99, which really represents the Repose on the Flight into Egypt. Nos. 34, 35 (B. 108 and 118), which are dated by Retberg some four years later than the rest, seem evidently to belong to the same group. No. 36, St. George (B. 111), is markedly different from the rest, and is placed, for that reason among others, at the end. On the whole group, *see* Thausing, i, 296–8.

26. THE CRUCIFIXION, WITH THE THREE CROSSES.

B. 59. H. 1640. R. 62.

[216 × 147.] Old, but not very early, impression of the first state, in which the arm of the cross, against which the ladder is erected, is in its original condition, with the long nail passing through it. The top border-line has been made up with Indian ink in two places where it is broken. Narrow margin; greyish paper. Watermark unrecognisable.

Collections: Marochetti (F. 383), Mitchell.

Presented by W. Mitchell, Esq., 1895.

This is the most archaic in drawing, and the nearest to the Great Passion, of the group now being described. Its date is perhaps little after 1500. The block was used till it became much worn; the end of the cross, described above, broke off, and the border on the r. side became damaged, or broke away altogether, carrying with it part of the highest tree. A second state was then produced by the repair of the block.

26a. THE CRUCIFIXION, WITH THE THREE CROSSES.

B. 59. H. 1640. R. 62.

[216 × 149.] A fair impression of the late second state. A new piece has been added to the arm of the cross l., not showing the end of the wood nor the continuation of the nail on the further side. A new border-line has replaced the original one, if not all round the print, at least on the r. side and at the top, where it no longer fits the design. A small piece of wood has been inserted above the scroll with INRI, and there is a narrow gap between the border and the frayed outlines of the trees and figures on the r. side. Late white paper, without watermark.

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[1] "Dürer's Schriftlicher Nachlass," p. 140.

Presented by W. Mitchell, Esq., 1895.

27. THE HOLY FAMILY WITH TWO ANGELS, IN A HALL.

B. 100. H. 1806. R. 61.

[217 × 151.] Good impression, with very little margin. Watermark, Ha. 22a.

Presented by W. Mitchell, Esq., 1895.

The woodcut may be compared, especially as regards the architecture and the figures of Adam and Eve in the spandrels, with several of the earlier subjects of the Life of the Virgin. The group of figures resembles in idea the concluding woodcut of that series (B. 95), but the cutting is much rougher and not far removed from that of the Pirkheimer book-plate.

28. THE HOLY FAMILY WITH FIVE ANGELS, IN A LANDSCAPE.

B. 99. H. 1991. R. 89.

[218 × 150.] Good impression, without margin. Watermark, Ha. 21.

Collections: James (F. 301), Mitchell.

Presented by W. Mitchell, Esq., 1895.

29. THE ECSTASY OF ST. MARY MAGDALEN. B. 121. H. 1885. R. 60.

Six angels lift St. Mary Magdalen into the air over the mouth of a cave on the summit of a hill near the sea. Her hands are folded and her features wear a rapt expression. A radiant nimbus surrounds her head. On the sloping ground at the foot of the hill a priest stands gazing up at the miracle, shading his eyes with his l. hand from the dazzling light.

[212 × 144.] Early, but not first-rate, impression on yellowish paper, without watermark. No margin.

In the inventory of 1837.

The subject has often been misunderstood, and the title given to it by many German writers, "Himmelfahrt der Magdalena," is misleading, since it suggests a single event like the Ascension of our Lord or the Assumption of the B.V.M. Bartsch's title, "Sainte Madeleine transportée au ciel par les Anges," is correct as far as it goes, but indefinite, and suggests an Assumption. The same subject was treated by Cranach in a well-known woodcut of 1506 (B. 72). In that case Bartsch, followed by Heller and again, quite recently (1895), by Dr. Lippmann, named the saint "St. Mary of Egypt"; Schuchardt and Dr. Flechsig ("Cranachstudien," i, 1900) describe her rightly as the Magdalen. Heller, too, in composing his Dürer catalogue, recanted his error and described the present woodcut (p. 679, no. 1885) more accurately than any other writer, though he still thought the subject was to be found in the legend of St. Mary of Egypt. Thausing (i, 307) decides for the latter and rejects the accepted interpretation of the Dürer woodcut. Herr Schreiber (Manuel, ii, p. 139) admits a possible ambiguity, and speaks of the subject as an "assomption." As a matter of fact, the traditional treatment of the subject is applicable only to St. Mary Magdalen. The two penitents resemble one another only in their nudity; nothing is said of a miraculous "levitation" in the legend of the Egyptian recluse. Dürer's woodcut illustrates more accurately than Cranach's, or any of the anonymous older prints, the narrative as told in the Golden Legend ("Legenda Aurea," ed. Graesse, Lipsiæ, 1850, p. 413; Caxton's version, Kelmscott Press ed. 1892, p. 626). After landing at Marseilles with Martha and Lazarus, Mary retired to a cave (La Sainte Baume) among the mountains of Provence, between Marseilles and Toulon, to expiate her former sins by a life of strict penance. She was never seen or heard of for thirty years. At the end of that time a priest of the diocese of Aix, who had become a hermit in the same region, beheld her one day lifted by angels from the mouth of her cave to the summit of Mont Pilon. He approached her, and she told him that seven times a day, at the canonical hours of prayer, she was thus transported; that she heard angelic harmonies and was fed with celestial food, her only sustenance. He carried the news to Maximin, Bishop of Aix, to whom St. Mary Magdalen shortly after appeared, borne by angels, in his chapel. Soon after this she died.

The halo, which Dürer usually omitted, has a special significance here. It is intended to show that the Magdalen during her transport was bathed in supernatural light, which the hermit could not behold without shading his eyes. Jacobus de Voragine describes this radiance, on the occasion of the Magdalen's appearance to Maximin, "Ita vultus dominæ ex continua et diuturna visione angelorum radiabat, ut facilius solis radios quam faciem suam intueri quis posset."

29a. THE ECSTASY OF ST. MARY MAGDALEN. B. 121. H. 1885. R. 60.

[213 × 146.] Another impression, indistinctly printed and falsified with Indian ink in several places, notably in the l. lower corner. White paper. Watermark, Ha. 30 (?) (indistinct). Very slight margin.

Presented by W. Mitchell, Esq., 1895.

30. ST. JOHN THE BAPTIST AND ST. ONUPHRIUS.

B. 112. H. 1869. R. 58.

[213 × 142.] Good impression, without margin. Watermark, bull's head with caduceus (larger than Ha. 31).

Collections: St. Aubyn (F. 316) and Mitchell.

Presented by W. Mitchell, Esq., 1895.

The second saint was wrongly identified by Bartsch, Heller, and Retberg with St. Jerome. Thausing (i, 296) recognises in the garland of leaves the special attribute of the Egyptian hermit Onuphrius, and compares the woodcut with two unfinished pictures by Dürer (1504), representing the same saints, in the Bremen Gallery. Marcantonio's copy is dated 1506.

31. THE VISIT OF ST. ANTONY TO ST. PAUL THE HERMIT.

B. 107. H. 1867. R. 59.

St. Antony, whose emblem, a bell chained to a double cross, is placed on the table, sits l. wearing a monastic habit with the cowl over his head. St. Paul the Hermit r., bareheaded, with a pilgrim's staff resting against his l. arm, looks up in amazement as the raven, which brings him his daily bread, flies down with a double portion.

[213 × 141.] Good, but unequal, impression, cut slightly within the border on r. side; margin [4–6] at top and bottom. Watermark, Ha. 22a.

In the inventory of 1837.

Bartsch and Heller interpreted the second figure as Elijah; Retberg describes him rightly as Paul the Hermit. The story is to be found in the life of St. Antony, in the Golden Legend. A study for this woodcut, not upright, but oblong in form, is in the collection of Dr. Blasius of Brunswick (Lippmann, no. 141).

31a. THE VISIT OF ST. ANTONY TO ST. PAUL THE HERMIT.

B. 107. H. 1867. R. 59.

[214 × 144.] Another good impression, with border intact, but without margin. No watermark.

Presented by W. Mitchell, Esq., 1895.

32 ST. CHRISTOPHER, WITH THE BIRDS. B. 104. H. 1823. R. 56.

[215 × 143.] Good impression, without margin. No watermark.

Presented by W. Mitchell, Esq., 1895.

33. ST. FRANCIS RECEIVING THE STIGMATA. B. 110. H. 1829. R. 57.

[218 × 145.] Fine impression, without margin. No watermark.
Presented by W. Mitchell, Esq., 1895.

34. SS. STEPHEN, SIXTUS, AND LAURENCE. B. 108. H. 1876. R. 123.

[211 × 142.] Indistinct, and not very early, impression, without margin.
Watermark, Ha. 30a? (indistinct).
Presented by W. Mitchell, Esq., 1895.

All the catalogues since Bartsch have described the sainted Pope who stands between the two deacons, as St. Gregory. Vasari (ed. Milanesi, 1880, v, 401) followed an older and better founded tradition when he spoke of a woodcut by Dürer of "San Sisto Papa, Santo Stefano e San Lorenzo." The purse carried by the Pope alludes to the treasures of the Church, which St. Sixtus II (d. 258; confused by Wessely with Sixtus I) before his own martyrdom gave to St. Laurence for distribution among the poor. The purse could have no special appropriateness in the hand of St. Gregory. St. Sixtus, in art as in legend, is specially associated with St. Laurence. Fra Angelico's frescoes in the chapel of Nicholas V in the Vatican are the best known instance. Though the Pope's rank entitled him to the place of honour, St. Laurence, as one of the patrons of Nuremberg, is the hero, so to say, and original motive of Dürer's woodcut. St. Stephen, the first deacon-martyr, is represented here, as in many other instances, as the prototype of St. Laurence; while St. Sixtus, who ordained St. Laurence and went just before him to martyrdom, is fitly placed by his side.

35. SS. NICHOLAS, ULRICH, AND ERASMUS. B. 118. H. 1874. R. 122.

[213 × 144.] Good impression, without margin. Watermark, Ha. 22a.
In the inventory of 1837.

In composition, drawing, and execution, this woodcut is so closely akin to no. 34 that the two must be regarded as a pair. St. Ulrich being the patron saint of Augsburg, the woodcut may have been commissioned for some purpose connected with that city.

35a. SS. NICHOLAS, ULRICH, AND ERASMUS. B. 118. H. 1874. R. 122.

[214 × 146.] A somewhat later impression, without margin, on yellowish paper. No watermark.
Presented by W. Mitchell, Esq., 1895.

36. ST. GEORGE AND THE DRAGON. B. 111. H. 1832. R. 86.

[212 × 143.] Good impression, without margin. Watermark, Ha. 22a.
Presented by W. Mitchell, Esq., 1895.

The St. George was probably designed about 1505, when Dürer was specially interested in the study of horses. It is uniform in size, and to some extent in the cutting, with the series of prints described above, but the landscape is slighter and less interesting, while the manner in which wide spaces of white are thrown into relief by black shadow is unique in Dürer's work on wood.

[37–53]

THE LIFE OF THE VIRGIN.

Proofs of the Earlier Portion. 1504–1505.

Of the twenty subjects which compose the Life of the Virgin, seventeen were finished before Dürer went to Venice in 1505. These seventeen were copied by Marcantonio, who engraved on two of his copies the date 1506.

It was not till 1510 that Dürer completed the series by adding the Death and the Assumption of the Virgin (B. 93–4) and the frontispiece (B. 76). The Life of the Virgin was issued in book-form, with Latin verses by Chelidonius, in 1511. A copy of this edition (from the Mitchell collection) is in the Dept. (p. 262, no. 4). The proofs of the later subjects are described below (nos. 106, 107).

37. JOACHIM'S OFFERING REJECTED BY THE HIGH PRIEST.
B. 77. H. 1694. R. 64.

[292 × 210.] A good impression, but cut slightly within the border on all sides. Watermark, Ha. 22a (as in nos. 27, 31, 35, and 36 of the series described above, which are about contemporary with the earliest cuts of the Life of the Virgin).

Presented by W. Mitchell, Esq., 1895.

38. THE MESSAGE OF THE ANGEL TO JOACHIM.
B. 78. H. 1698. R. 65.

[295 × 208.] A brilliant impression, cut slightly within the border, especially on the r. side. Watermark, Ha. 1.

From the collection of the Grand Duke of Baden.

Purchased at the sale of the Hebich collection, at Messrs. Amsler and Ruthardt's, Berlin, 23 Feb. 1885.

38a. THE MESSAGE OF THE ANGEL TO JOACHIM.
B. 78. H. 1698. R. 65.

[298 × 210.] A good impression, somewhat spoilt by double striking, which is especially noticeable on the r. side towards the top; the outlines of the mountain, the birds and the branches are impressed twice over. No margin. Watermark, Ha. 21.

Presented by W. Mitchell, Esq., 1895.

39. THE EMBRACE OF JOACHIM AND ANNE AT THE GOLDEN GATE.
B. 79. H. 1703. R. 66.

[293 × 207.] A fine impression, without margin. Watermark, Ha. 1.

Sloane collection. In the inventory of 1837.

The woodcut is dated 1504.

39a. THE EMBRACE OF JOACHIM AND ANNE AT THE GOLDEN GATE.
B. 79. H. 1703. R. 66.

[295 × 208.] A good impression, but slightly stained. Watermark, Ha. 21.

Presented by W. Mitchell, Esq., 1895.

40. THE NATIVITY OF THE VIRGIN. B. 80. H. 1709. R. 67.

[295 × 210.] A good impression, with narrow margin [2–3]. Watermark, Ha. 1.

Presented by W. Mitchell, Esq., 1895.

41. THE PRESENTATION OF THE VIRGIN IN THE TEMPLE.
B. 81. H. 1715. R. 68.

[296 × 210.] Brilliant impression, cut slightly within the border. Watermark, Ha. 1.

From the collection of the Grand Duke of Baden.

Purchased at the sale of the Hebich collection, at Messrs. Amsler and Ruthardt's, Berlin, 23 Feb. 1885.

41a. THE PRESENTATION OF THE VIRGIN IN THE TEMPLE.
B. 81. H. 1715. R. 68.

[297 × 211.] A good impression, but less distinct than the above. No margin. Watermark, Ha. 1.

Presented by W. Mitchell, Esq., 1895.

42. THE MARRIAGE OF THE VIRGIN. B. 82. H. 1720. R. 69.

[295 × 208.] A good impression, but not of the highest quality. Very narrow margin. Watermark, Ha. 21.

Presented by W. Mitchell, Esq., 1895.

43. THE ANNUNCIATION. B. 83. H. 1725. R. 70.

[297 × 211.] A good impression, but slightly stained. No margin. Watermark, Ha. 21.
Presented by W. Mitchell, Esq., 1895.

44. THE VISITATION. B. 84. H. 1730. R. 71.

[299 × 210.] A fine impression, with very narrow margin. Watermark, Ha. 21. There are already two very slight cracks in the block across the clouds at the top.
Presented by W. Mitchell, Esq., 1895.

45. THE NATIVITY. B. 85. H. 1738. R. 72.

[296 × 208.] A fine impression, but injured, and with some double striking. Margin [3]. Watermark, Ha. 22a.
Presented by W. Mitchell, Esq., 1895.

46. THE CIRCUMCISION. B. 86. H. 1745. R. 73.

[292 × 210.] A fine impression, without margin. Watermark, Ha. 21.
In the inventory of 1837.

47. THE ADORATION OF THE MAGI. B. 87. H. 1754. R. 74.

[296 × 209.] Originally a good impression, but cut slightly within the border in some places, and damaged by a fold across the print at the level of the Virgin's head. Watermark, Ha. 1.
Presented by W. Mitchell, Esq., 1895.

48. THE PRESENTATION OF CHRIST IN THE TEMPLE.
B. 88. H. 1759. R. 75.

[296 × 210.] Good, though not first-rate, impression, without margin. Watermark, Ha. 21.
Presented by W. Mitchell, Esq., 1895.

49. THE FLIGHT INTO EGYPT. B. 89. H. 1764. R. 76.

[295 × 209.] Fine impression, but damaged in a few places. No margin. Watermark, Ha. 22a.
Collections: Brentano (F. 50), Mitchell.
Presented by W. Mitchell, Esq., 1895.

50. THE REPOSE IN EGYPT. B. 90. H. 1770. R. 77.

[298 × 209.] A rather weak impression, cut slightly within the border, and otherwise damaged. Watermark, Ha. 19.
Presented by W. Mitchell, Esq., 1895.

50a. THE REPOSE IN EGYPT. B. 90. H. 1770. R. 77.

[295 × 209.] A stronger impression, more heavily inked than the last; somewhat stained. Watermark, Ha. 19.
In the inventory of 1837.

51. CHRIST DISPUTING WITH THE DOCTORS. B. 91. H. 1775. R. 78.

[295 × 208.] A fine impression, but creased across the middle and damaged at three of the corners. No margin. Watermark, Ha. 21.
Collections: Brentano (F. 50), Mitchell.
Presented by W. Mitchell, Esq., 1895.

52. CHRIST TAKING LEAVE OF THE VIRGIN BEFORE THE PASSION.
B. 92. H. 1781. R. 79.

[298 × 210.] A fine impression, without margin. Watermark, Ha. 21.
Presented by W. Mitchell, Esq., 1895.

53. THE VIRGIN AND CHILD SURROUNDED BY SAINTS AND ANGELS.
B. 95. H. 1797. R. 82.

The saints present, besides St. Joseph, are St. John the Baptist, St. Antony, a bishop, St. Jerome, St. Paul, and St. Catherine of Alexandria.

[296 × 213.] A brilliant impression, with very narrow margin. Watermark, Ha. 21.
Presented by W. Mitchell, Esq., 1895.

THE LIFE OF THE VIRGIN.

Earlier Portion. Late Impressions, without Text.

38b. THE MESSAGE OF THE ANGEL TO JOACHIM.
B. 78. H. 1698. R. 65.

39b. THE EMBRACE OF JOACHIM AND ANNE AT THE GOLDEN GATE.
B. 79. H. 1703. R. 66.

40a. THE NATIVITY OF THE VIRGIN. B. 80. H. 1709. R. 67.

42a. THE MARRIAGE OF THE VIRGIN. B. 82. H. 1720. R. 69.

43a. THE ANNUNCIATION. B. 83. H. 1725. R. 70.

44a. THE VISITATION. B. 84. H. 1730. R. 71.

45a. THE NATIVITY. B. 85. H. 1738. R. 72.

46a. THE CIRCUMCISION. B. 86. H. 1745. R. 73.

47a. THE ADORATION OF THE MAGI. B. 87. H. 1754. R. 74.

48a. THE PRESENTATION OF CHRIST IN THE TEMPLE.
B. 88. H. 1759. R. 75.

49a. THE FLIGHT INTO EGYPT. B. 89. H. 1764. R. 76.

50b. THE REPOSE IN EGYPT. B. 90. H. 1770. R. 77.

51a. CHRIST DISPUTING WITH THE DOCTORS. B. 91. H. 1775. R. 78.

52a. CHRIST TAKING LEAVE OF THE VIRGIN BEFORE THE PASSION.
B. 92. H. 1781. R. 79.

53a. THE VIRGIN AND CHILD SURROUNDED BY SAINTS AND ANGELS.
B. 95. H. 1797. R. 82.

All these impressions are good, with the exception of no. 45a, which is badly printed, and no. 53a, in which a conspicuous crack runs from the drapery of Moses to the r. shoulder of the Virgin. In some cases they are little inferior to the proofs, from which they are to be distinguished by defects in the blocks and by the watermarks.

The latter are of two kinds: nos. 38b, 39b, 40a, 43a, 44a, 48a, 49a, 50b, and 51a have Ha. 43 (Ha. reproduces the watermark inaccurately), while the remainder, nos. 42a, 45a, 46a, 47a, 52a, and 53a, have Ha. 52.

These two sets, as distinguished by their watermarks, are from different parts of the old British Museum collection, both in the inventory of 1837. All are clean and well preserved, with margins [3–8].

[54–59.]

THE SIX "KNOTS."

PATTERNS FOR EMBROIDERY OR LACE.

B. 140–145. H. 1926, 1928–1932. R. 108–113.

It is probable that Dürer designed these six patterns during his residence at Venice, 1505–7. Five of them (B. 140, 141, 142, 144, 145) are copied directly, so far as the pattern itself is concerned, from five patterns engraved in the Academy of Leonardo da Vinci (P. v, 182, 9, a–c, and two others, not described by P., in the Ambrosiana, Milan),[1] and we may conclude that the remaining one is founded on a similar original, now lost or undescribed. The engravings, however, might have travelled beyond the Alps. A stronger argument for referring Dürer's woodcuts to this date is that all the earliest impressions are on an Italian paper, very thin and white, with a cardinal's hat for watermark. But for the fact that Dürer refers to them in his Netherlands journal[2] (1521) as "die 6 Knotn," his authorship might be called in question; his monogram does not occur on the early impressions, and was only inserted, in a form which he would never himself have drawn, in a late edition, issued probably after his death, of four patterns only. The ornamentation in twisted white cords on a black ground was adapted to oblong form in a title-border published at Nuremberg by F. Peypus in 1522.

54. PATTERN WITH A HEART-SHAPED SHIELD SUSPENDED IN THE MIDDLE. B. 140. H. 1928. R. 109.

First state, before the monogram.

[275 × 213.] Good impression; the border still intact. Margin [3–5]. Watermark, cardinal's hat.

In the inventory of 1837.

Copied from an undescribed engraving in the Ambrosiana, reproduced by Müntz, i, 228. The shield in the original contains the inscription, ACADEMIA . LEONARDI VIN.

54a. THE SAME PATTERN.

Second state, with the monogram inserted in the shield.

[273 × 214.] Much later impression; the border is broken in many places, and a crack runs down the block a little to r. of the monogram. No margin. Watermark, a large A in a circle.

Presented by W. Mitchell, Esq., 1895.

55. PATTERN WITH AN OBLONG TABLET SUSPENDED IN THE MIDDLE. B. 141. H. 1929. R 110.

First state, before the monogram.

[270 × 210.] Good impression, but mutilated and restored at top and bottom. Margin [7–12]. Watermark, cardinal's hat.

Presented by W. Mitchell, Esq., 1895.

Copied from an undescribed engraving in the Ambrosiana, reproduced by Müntz, i, 232. The shield in the original contains the inscription, . ACHDĪA . LR̄DI . VĪCI. The background is shaded from r. to l.

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[1] *See* E. Müntz, "Leonardo da Vinci," London, 1898, i. 225.

[2] "Dürer's Schriftlicher Nachlass," p. 148.

55a. THE SAME PATTERN.

Second state, with the monogram inserted in the tablet.

[268 × 209.] Much later impression; the border is broken in many places, and there are three worm-holes in the lower portion of the black circle. Margin [2–5]. Watermark, an eagle.
In the inventory of 1837.

56. PATTERN WITH A BLACK CIRCLE UPON A WHITE MEDALLION IN THE MIDDLE. B. 142. H. 1926. R. 108.

First state, before the monogram.

[273 × 211.] Good impression, with margin [7–11]. Watermark, cardinal's hat.
Presented by W. Mitchell, Esq., 1895.
This pattern is copied exactly from the first (P. 9a) of the Italian engravings described by Passavant. The central medallion was designed expressly to contain the words ACADEMIA . LEONARDI VI~CI. In the original the ends of the riband by which the medallion is suspended are carried round outside the circle and gracefully arranged. In the copy only the knot is drawn; the riband ends abruptly close to the knot. The only innovation in the woodcut consists in laying the central part of the pattern on a circular black ground, and the four outlying portions upon black leaves with graceful tendrils, each connected by a stalk with the black disk. In the line-engraving, the outermost member of the concentric bands of ornament stands out upon a white background, and each of the outlying patterns is entirely separated from the centre; the interstices of all parts of the pattern are shaded by cross-hatching.

56a. THE SAME PATTERN.

Second state, with the monogram inserted in the medallion.

[270 × 211.] Good impression, but damaged and restored in three corners. The block was still in good repair. Margin [6–8]. Watermark, a circle containing a triple mount and over it a cross with arcs connecting the four arms.
In the inventory of 1837.

57. PATTERN COMBINING SEVEN CIRCULAR GROUPS OF KNOTS WITH BLACK CENTRES. B. 143. H. 1931. R. 112.

First state, before the monogram.

[271 × 211.] Good impression, with margin [10–13]. Watermark, cardinal's hat.
Collections: Boerner (F. 286), Mitchell.
Presented by W. Mitchell, Esq., 1895.
The original of this pattern has not been described. It may have been mistaken for one of the others.

57a. THE SAME PATTERN.

Second state, with the monogram cut out in white upon the black centre.

[268 × 210.] Good impression, repaired in some places, showing one worm-hole in the block near the bottom of the circle.
Very narrow margin. No watermark.
In the inventory of 1837.

58. PATTERN WITH A WHITE SHIELD HAVING SIX POINTS IN THE CENTRE. B. 144. H. 1930. R. 111.

[272 × 212.] Good impression, without margin. The border is broken on the r. side. Watermark, cardinal's hat.
In the inventory of 1837.
This pattern is copied exactly from the third (P. 9c) of the described engravings.

In the original the shield was designed to hold the words ACADEMIA LEON . ARDI VIN. The substitution of a black for a shaded background, and the combination of the outlying ornaments with the central design, is effected in the same way as in no. 56. No second state of this pattern, with monogram, is known to exist.

59. PATTERN COMBINING SEVEN SMALLER SYSTEMS OF KNOTS WITH BLACK CENTRES. B. 145. H. 1932. R. 113.

[272 × 210.] Good impression, but marred by creases in the paper at the time of printing. There are breaks in the border-line. Margin [2-4]. Watermark, cardinal's hat.

In the inventory of 1837.

This pattern is copied exactly from the second (P. 9b) of the described engravings. In the original the seven shaded centres of the knots contain the letters ACA DE MIA LEO NAR DI VĪCI (the last word being in the centre). The interstices are shaded and the outlying ornaments are detached from the centre as in the other cases described.

iii. 1507–1512. Nos. **60–124.**

60. CHRIST ON THE MOUNT OF OLIVES. B. 54. H. 1625. R. 166.

[128 × 97.] A good, though not a very early, impression, on stout white paper, without watermark. Margin [10–12]. The border is broken in three places—near the cross, in the l. lower corner, and below the monogram.

Presented by W. Mitchell, Esq., 1895.

It is generally supposed, and with good reason, that this block was originally intended for the Little Passion, but rejected in favour of the different composition, B. 26. In B. 54, Christ lies prone on the ground with outstretched arms—a position which occurs in more than one drawing by Dürer of this subject (Lippmann 26, at Berlin; 199, at Frankfort)—whereas in B. 26 he kneels with clasped hands. The face of St. Peter is almost identical in both, but he leans in a different direction. St. John's position is little altered; St. James is quite differently placed. B. 54 is very inferior in the cutting to any block which was used in the book, and this helps to account for its rejection. It must be among the earliest of these compositions, and may be dated therefore about 1507–8. Impressions of this woodcut are rare. A reproduction of it was included in the facsimile of the Little Passion (without the text) published in Hirth's "Liebhaberbibliothek," Munich, 1884.

[61–96.]

THE LITTLE PASSION. DATE ABOUT 1508–1510. B. 17–52.

Two subjects of the Little Passion (B. 32 and 37) are dated 1509, and two (B. 18 and 38) 1510. The cutting of the blocks is unequal, and some (*e.g.* B. 31, 33) may be earlier than 1509. The series was published in book-form in 1511, with the addition of a frontispiece (B. 16). The latter must have been cut shortly before the publication of the book, for very few proofs of this woodcut are known to exist. (There are two, at Amsterdam and Stuttgart, and this collection possesses a unique trial-proof, described below, no. 110). Of the thirty-six woodcuts which compose the series itself, some sets of proofs were struck off before the issue of the book. These are distinguished by their watermarks and by the sharpness of the lines from those impressions without text which are later than 1511. Hausmann describes a set of proofs at Amsterdam in sheets containing four subjects each, not cut up. A similar set is at Stuttgart (size of sheet, 414 × 296; watermark, small high crown).

This collection contains two sets of proofs. In the first and earliest, the second cut (B. 18) is still in the first state. The black line which runs down the middle of Eve's back is crossed by a number of short horizontal strokes. In the second state, which occurs in the second set of proofs and in all later impressions, ten and a half of these cross-lines have been cut away, leaving only those lines at the top which are in the shadow cast by the hair and the l. half of the line next below the shadow,

FIRST SET OF PROOFS.

[c. 127 × 97.] Brilliant impressions, in almost perfect preservation, with margins [2–3]. Watermarks, Ha. 20 and 21. Owing to the small size to which the sheet was cut up, only portions of the watermarks are visible. B. 17, 18, 22, 25, 26, 31, 32, 33, 40, 43, 44, 45, and 46 have Ha. 20; B. 49 and 50 have Ha. 21.

Collections: Brentano (F. 50), Mitchell.

Presented by W. Mitchell, Esq., 1895.

61. THE FALL. B. 17. H. 1156. R. 130.

A tear across the monogram has been repaired, and just above the tablet a piece has been torn away and made up by hand. There are other slight restorations.

62. THE EXPULSION FROM PARADISE. 1510. B. 18. H 1167. R. 131.

First state, before the alteration in the back of Eve.

There is a worm-hole (in the paper, not the block) near Eve's r. knee. There are already slight defects along the top border. One of these, between the trunk of the tree and the first branch to l., has been disguised in this impression with Indian ink.

63. THE ANNUNCIATION. B. 19. H. 1176. R. 132.

Faultless impression, save for one worm-hole in the paper and a slight break in the border above the monogram.

64. THE NATIVITY. B. 20. H. 1187. R. 133.

There is a break in the r. border on a level with the star.
The impression is faultless.

65. CHRIST TAKING LEAVE OF THE VIRGIN BEFORE THE PASSION. B. 21. H. 1216. R. 134.

Very fine impression, a little less clear towards the bottom than elsewhere.
In the book this subject follows the Purification of the Temple.

66. CHRIST'S ENTRY INTO JERUSALEM. B. 22. H. 1198. R. 135.

Brilliant impression. One very slight break in the top border above the monogram.

67. CHRIST PURIFYING THE TEMPLE. B. 23. H. 1208. R. 136.

Brilliant impression.

68. THE LAST SUPPER. B. 24. H. 1225. R. 137.

Brilliant impression. The border is very slightly broken at the top.

69. CHRIST WASHING ST. PETER'S FEET. B. 25. H. 1239. R. 138.

Brilliant impression. Damaged in one place over St. Peter's r. foot.

70. CHRIST ON THE MOUNT OF OLIVES. B. 26. H. 1254. R. 139.

Brilliant impression.

71. THE BETRAYAL OF CHRIST. B. 27. H. 1272. R. 140.

Brilliant impression.

72. CHRIST BEFORE ANNAS. B. 28. H. 1288. R. 141.

Brilliant impression.

73. CHRIST BEFORE CAIAPHAS. B. 29. H. 1301. R. 142.

Brilliant impression. One break in the lower border.

74. THE MOCKING OF CHRIST. B. 30. H. 1315. R. 143.

Not so well printed as most of the set. The r. upper corner of the block is already broken off.

75. CHRIST BEFORE PILATE. B. 31. H. 1329. R. 144.

Faultless impression.

76. CHRIST BEFORE HEROD. 1509. B. 32. H. 1344. R. 145.

Very fine impression, not quite clear in r. lower corner.

77. THE SCOURGING OF CHRIST. B. 33. H. 1359. R. 146.

Not so well cut or printed as most of the series.

78. CHRIST BEING CROWNED WITH THORNS. B. 34. H. 1374. R. 147.

Not very well printed.

79. CHRIST BEING SHOWN TO THE PEOPLE. B. 35. H. 1390. R. 148.

Not very well printed.

80. PILATE WASHING HIS HANDS. B. 36. H. 1408. R. 149.

Not very well printed, like the three preceding numbers, which formed one sheet with this.

81. CHRIST BEARING THE CROSS. 1509. B. 37. H. 1424. R. 150.

Brilliant impression, with a yellowish stain towards the l. lower corner.

82. ST. VERONICA, WITH THE SUDARIUM, BETWEEN ST. PETER AND ST. PAUL. 1510. B. 38. H. 1438. R. 151.

Brilliant impression, slightly stained.

83. CHRIST BEING NAILED TO THE CROSS. B. 39. H. 1446. R. 152.

Brilliant impression.

84. CHRIST ON THE CROSS. B. 40. H. 1462. R. 153.

Brilliant impression.

85. CHRIST DESCENDING INTO HELL. B. 41. H. 1475. R. 154.

Brilliant impression. One break in the border at the r. lower corner.

86. THE DESCENT FROM THE CROSS. B. 42. H. 1486. R. 155.

Brilliant impression.

87. THE LAMENTATION FOR CHRIST. B. 43. H. 1501. R. 156.

Brilliant impression.

88. THE ENTOMBMENT. B. 44. H. 1513. R. 157.

Brilliant impression.

89. THE RESURRECTION. B. 45. H. 1528. R. 158.

Fine impression.

90. CHRIST APPEARING TO THE VIRGIN. B. 46. H. 1546. R. 159.

Not very well printed.

91. CHRIST APPEARING TO THE MAGDALEN. B. 47. H. 1555. R. 160.

Fine impression.

92. CHRIST AT EMMAUS. B. 48. H. 1566. R. 161.

Not very well printed.

93. THE INCREDULITY OF ST. THOMAS. B. 49. H. 1576. R. 162.

Rather too black.

94. THE ASCENSION. B. 50. H. 1587. R. 163.

As the last.

95. THE DESCENT OF THE HOLY GHOST. B. 51. H. 1598. R. 164.

As no. 92.

96. THE LAST JUDGMENT. B. 52. H. 1608. R. 165.

Good impression, a little damaged on l. side. The block is already defective at the r. upper corner.

61a–96a.—Second Set of Proofs.

Very fine impressions, in perfect preservation, with margin [3–6]. No watermark. The impressions on the whole are not so brilliant as those of the first set, and slight defects in the borders and the alteration in B. 13 show that they are later, but the last eight subjects are better in the second set than in the first.
Presented by the Rev. C. M. Cracherode, 1799.

LATE IMPRESSIONS OF THE LITTLE PASSION.

After the edition of the Little Passion with Latin text was published in 1511, many impressions were taken from the blocks and issued without text. These are distinguished from the proofs by the wear of the blocks and by the watermarks. From these late sets the frontispiece, B. 16, is invariably absent. The block must have been destroyed, or have passed into other hands, soon after 1511. The blocks, still in a fair state of preservation, came in course of time to Venice, where an edition (without B. 16) was printed in 1612 with Italian text. Daniel Bissuccio, the publisher, is said to have bought the blocks in the Netherlands. Thirty-five of them (B. 16 and 21 being lost) are now in the British Museum. They are exactly one inch (25 millimetres) in thickness. On the back of each is cut the signature of the page for which it was intended, from A 1 to I 4. On the back of the last block the initials C G are cut; this is a late addition, for the letters are not stained with printer's ink, as the signatures are. There are no wood-engraver's marks. The expert wood-engraver, John Thompson (1785–1866), recognised the hand of four different engravers, and cited

B. 33, 39, 46, and 47 as examples of different workmanship.[1] The blocks have lost their border-lines and are much worn and damaged, but not split. Impressions from four of the blocks were inserted in Ottley's "History of Engraving," vol. ii, p. 730 (1816). The blocks were then in the possession of the elder P. E. Boissier, who had bought them some years before at Naples.[2] His book-plate is on the back of several blocks. After they had been purchased for the Museum from his son, the Rev. Peter Edward Boissier, in June, 1839, an edition was printed in 1844 by permission of the Trustees, under the supervision of (Sir) Henry Cole, from stereotypes of the original blocks. In the stereotypes the borders were restored and the worm-holes stopped, while the two missing blocks were replaced by copies engraved by Charles Thurston Thompson. This edition was reprinted in 1870. A selection of the stereotypes was also used in cheap reprints of the Little Passion, edited by Archdeacon John Allen, under the titles of the "Humiliation and Exaltation of Our Redeemer" (1856) and the "Gospel for the Unlearned" (1858). The whole set of stereotypes and Thompson's copies were used again in Mr. Austin Dobson's edition, with the original text, published by Messrs. Bell in 1894. The stereotypes are preserved in the Victoria and Albert Museum, South Kensington.

61b–96b.—LATE IMPRESSIONS.

Fairly good impressions, without margin, derived from two sources. B. 17, 27, 32, 34, 35, 38, 41, 46, and 47 were purchased in 1834, the remainder are in the inventory of 1837, but their *provenance* is not stated.

WOODCUT COPIES OF THE LITTLE PASSION.

Six of the Mommard copies (Brussels, 1569,? 1587, 1644, 1654?),[3] viz.:—

H. 1169, copy of B. 18. Le Rouge collection (MS. mark, F. 349). Purchased 1834.

H. 1274,	copy of	B. 27.	Sloane collection.	
H. 1376,	,,	B. 34.	In the inventory of 1837.	
H. 1392,	,,	B. 35.	,, ,, ,,	(two impressions).
H. 1477,	,,	B. 41.	,, ,, ,,	
H. 1557,	,,	B. 47.	,, ,, ,,	

[97–99.]

THE THREE BROADSIDES WITH POEMS BY DÜRER. 1510.

97. CHRIST ON THE CROSS, BETWEEN THE VIRGIN AND ST. JOHN.

B. 55. H. 1632. R. 169.

First edition, with the heading:

> "Das sind die syben tagezeyt.
> Darin christus auff erden leyt."

[Woodcut, 120 × 96; sheet as mounted, 462 × 146.] Very fine impression, clean, well preserved, and complete, but cut close to the limits of the text. The second half of the poem, from "Zu der Drytten stund" to the end, stood originally alongside the first half, on the right, so that the poem consisted of four parallel columns, the woodcut and the first two stanzas of the poem balancing the six remaining stanzas. Impressions in the original state are in the collections at Stuttgart and Dresden (Slg. Friedr. Aug. II). In this case the r. half of the sheet has been cut off and mounted below what was originally the left half. Watermark, Ha. 21.

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[1] *See* Sir Henry Cole's Preface to his edition of the Little Passion, 1844.

[2] Or, according to his son's account, at Rome (*ibid.*) Ottley says elsewhere (vol. i. p. 5) that the blocks were at one time in the possession of Mr. Douce. It is difficult to see how this can have been.

[3] There is some uncertainty about the different editions of these copies.

In the inventory of 1837.

The woodcut is dated, but not signed; the monogram at the bottom of the poem doubtless covers illustration as well as text, but even without it there could be no possible doubt of Dürer's authorship. The cut is closely allied to the Little Passion in style as in dimensions. The first edition of the three broadsides was printed by Hieronymus Hölzel.

97a. CHRIST ON THE CROSS, BETWEEN THE VIRGIN AND ST. JOHN. B. 55. H. 1632. R. 169.

Second edition, with the heading:

"Das sindt die sieben tage zeit
Darin christus auf erdē leit."

[Woodcut, 120 × 96; sheet as mounted, 205 × 343.] A later impression, with the border of the block broken at the l. lower corner. In this case the sheet is preserved in its original condition, but the paper is cut rather close to the text and irregularly. The two halves have been folded while the ink was wet, and each portion of the text has left a blurred impression on the paper opposite. There are, moreover, on the back of the print traces of an impression of the rhinoceros (B. 136), taken in the same way, while the ink was wet. That proves that this impression is not earlier than 1515; it may be much later. There is no monogram at the end of the verses in this edition.

Watermark, a heart with an arrow behind it, bearing a superficial resemblance to Ha. 25a, which is given by Ha. as the watermark of this edition.

Collections: Firmin-Didot (F. 21), Mitchell.

Presented by W. Mitchell, Esq., 1895.

† DEATH AND THE SOLDIER. B. 132. H. 1901. R. 171.

(Reproduction.)

Facsimile, issued by the Dürer Society (iv, 24), of the Stuttgart impression of the first edition.

98. DEATH AND THE SOLDIER. B. 132. H. 1901. R. 171.

Second edition, with the heading:

"Kein ding hilfft fůr den zeitlichen Todt
Darumb dienent Gott frů und spott."

[Woodcut, 123 × 87; sheet as mounted, 343 × 155.] A fair impression from the uninjured block, but not equal in sharpness to those of the first edition.

Here again the r. portion of the poem has been cut off and attached to the bottom of the l. portion. There is no monogram at the end of the verses in this edition. Watermark, Ha. 25.

Presented by W. Mitchell, Esq., 1895.

99. THE SCHOOLMASTER. B. 133. H. 1900. R. 170.

First (only?) edition, with the heading:

"Wer recht bescheyden wol werden.
Der pit got trum hye auff erden."

[Woodcut, 127 × 97; sheet as mounted, 441 × 170.] A fine impression, but subsequent to a breakage in the border-line r. a little more than half-way up. Watermark, Ha. 20. The sheet is clean and well preserved, but cut close to the limits of the text, and what was originally the r. half of the broadside has here again been cut off and attached to the bottom of the l. half.

Dürer's monogram is placed at the bottom of the verses, but not on the woodcut itself, which is dated 1510. There are quite late impressions of the cut alone without text, but no later edition of the broadside as a whole has been described, as in the case of the other two.

There are very fine impressions of this and the preceding cut (B. 132) in the first state in the Stuttgart collection.

Collections: Nagler (F. 524, blue), Berlin Cabinet (duplicate, F. 329), Mitchell.

Presented by W. Mitchell, Esq., 1895.

100. THE PENITENT. 1510. B. 119. H. 1866. R. 168.

[193 × 130.] A good impression, but restored in the l. upper corner, where a large piece, including the monogram and date, has been lost and replaced by a copy drawn in Indian ink. There is another small restoration below the handle of the scourge. No margin or watermark

Presented by W. Mitchell, Esq., 1895.

The subject remains unexplained. A pen-and-bistre drawing of the kneeling figure is in the British Museum (Lippmann 237), but its authenticity is not entirely above suspicion. It is in the same direction as the woodcut, and agrees with the latter very closely, but the drapery is not so well drawn, and the action of the l. hand is slightly different. There are two small independent sketches on the same sheet.

101. ARMS OF MICHEL BEHAIM. 1511 (or earlier).
B. 159. H. 1937. R. 128.

[283 × 193.] Good impression, without margin. Watermark, a large single-headed eagle, not in Ha.

Presented by W. Mitchell, Esq., 1895.

The attribution of this unsigned cut to Dürer is warranted by the artist's letter to Behaim on the back of the block, which was discovered by v. Murr, in the XVIII century, in the archives of the Behaim family. The block is still in good preservation, and the letter, though faded and partly effaced, is still legible (*see* F. Fuhse, "Dürer. Kleine Mitteilungen," *Mitt. a. d. Germ. Nationalmuseum*, Nürnberg, 1895, 9, with a facsimile of Dürer's letter in collotype, Taf. i). The transcript of the text (after v. Murr) in Lange and Fuhse, "Dürer's Schriftlicher Nachlass," p. 59, is inaccurate. The editors rightly remark that the letter is important as proving that Dürer only drew the design on the block and did not cut it himself. He sent the block with the drawing on it to his patron, who apparently had to get it cut for himself. Dürer declined to make certain alterations in the arrangement of the foliage which Behaim had desired, on the ground that the coil of stuff on the helm, on which the eagle stands, would then be hidden by the leaves. The year in which the commission was given to Dürer cannot be ascertained, but Michel Behaim died on 24 Oct. 1511.

[102–105.]

THE GREAT PASSION.

PROOFS OF THE LATER PORTION. 1510.

102. THE LAST SUPPER. B. 5. H. 1113. R. 175.

[396 × 285.] Good, but not first-rate, impression, rather spotty in places, and damaged in the middle at the bottom. The border-line already has the defects in the l. upper and r. lower corners observable in the edition with text. No margin. Watermark, Ha. 39.

Presented by W. Mitchell, Esq., 1895.

103. THE BETRAYAL OF CHRIST. B. 7. H. 1120. R. 177.

[397 × 282.] A better impression than that in the book, but not, strictly speaking, a proof. No margin or watermark. Some defective places in the border-line and elsewhere have been restored with Indian ink.
Presented by W. Mitchell, Esq., 1895.

104. CHRIST DESCENDING INTO HELL. B. 14. H. 1131. R. 184.

[396 × 284.] A fine early proof, in good preservation, except at the bottom, where the border-line is a restoration. No margin. Watermark, Ha. 39.
Presented by W. Mitchell, Esq., 1895.

105. THE RESURRECTION. B. 15. H. 1140. R. 185.

[389 × 276.] A fine early proof, in good preservation, with very narrow margin. Watermark, Ha. 5.
Presented by W. Mitchell, Esq., 1895.

THE GREAT PASSION.

Later Portion. Late Impressions, without Text.

102a. THE LAST SUPPER. B. 5. H. 1113. R. 175.

103a. THE BETRAYAL OF CHRIST. B. 7. H. 1120. R. 177.

104a. CHRIST DESCENDING INTO HELL. B. 14. H. 1131. R. 184.

105a. THE RESURRECTION. B. 15. H. 1140. R. 185.

Late impressions, without margin or watermark, from the Sloane collection. In the first two some of the corners have been torn and repaired.

[106, 107.]

THE LIFE OF THE VIRGIN.

Proofs of the Later Portion. 1510.

106. THE DEATH OF THE VIRGIN. B. 93. H. 1787. R. 80.

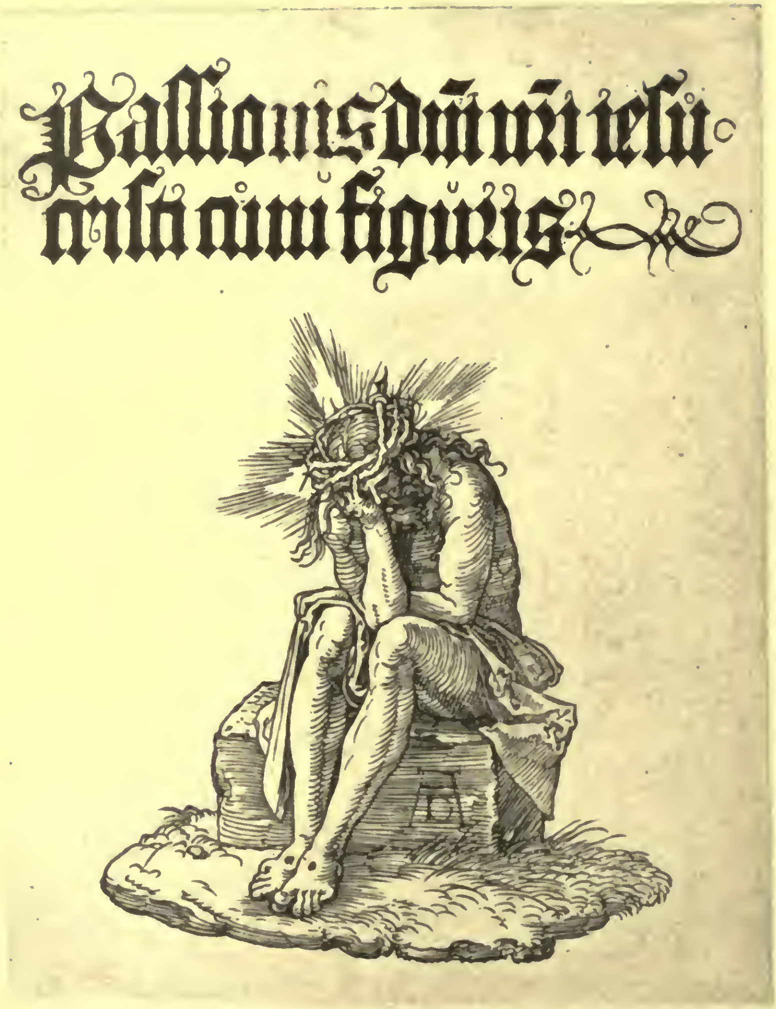
[287 × 205.] Brilliant impression, in perfect preservation, with margin [4–6]. Watermark, Ha. 20.
In the inventory of 1837.

106a. THE DEATH OF THE VIRGIN. B. 93. H. 1787. R. 80.

[290 × 206.] A less brilliant impression, stained. and without margin. Watermark, Ha. 20.
Presented by W. Mitchell. Esq., 1895.

107. THE ASSUMPTION AND CORONATION OF THE VIRGIN.
B. 94. H. 1793. R. 81.

[289 × 207.] Fine impression, well preserved, with very narrow margin. Watermark, Ha. 20.
Presented by W. Mitchell, Esq., 1895.



Passionis dn̄i nr̄i iesu
cristi cum figuris

107a. THE ASSUMPTION AND CORONATION OF THE VIRGIN. [illegible]

[illegible]] A less distinct impression, [illegible] margin, and [illegible] within the border in some places. [illegible]

In the inventory of 1837

THE LIFE OF THE VIRGIN

Later Portion. [illegible]

106b. THE DEATH OF THE VIRGIN. [illegible]

107b. THE ASSUMPTION AND CORONATION OF THE VIRGIN. [illegible]

Late impressions, with margin [illegible]. [illegible]

In the inventory of 1837.

[108-121.]

OTHER WOODCUTS OF [illegible]

108. THE [illegible]

[illegible] Willshire's No. [illegible]

In the inventory of [illegible]

109. THE HEAD OF ST JOHN THE [illegible]

[illegible] impression, with [illegible]

Presented by [illegible] Mitchell, Esq. [illegible]

110. THE TITLE-PAGE OF THE LITTLE [illegible]

Unique proof.

Over the seated figure of the Man of [illegible] on the block in large [illegible]

[illegible]

[No border [illegible] The figure of C[illegible]

Acquired in [illegible]

This state [illegible] Dürer Society [illegible] in this trial-proof [illegible] for "passio" [illegible] type-printed [illegible]

Plate VI

ALBRECHT DÜRER

Title-Page of the Little Passion

(Trial Proof)

107a. THE ASSUMPTION AND CORONATION OF THE VIRGIN.
B. 94. H. 1793. R. 81.

[289 × 207.] A less distinct impression, without margin, and cut very slightly within the border in some places. Watermark, Ha. 21.
In the inventory of 1837.

THE LIFE OF THE VIRGIN.

Later Portion. Late Impressions, without Text.

106b. THE DEATH OF THE VIRGIN. B. 93. H. 1787. R. 80.

107b. THE ASSUMPTION AND CORONATION OF THE VIRGIN.
B. 94. H. 1793. R. 81.

Late impressions, with margin [2–8]. Watermark, Ha. 52.
In the inventory of 1837.

[108–121.]

OTHER WOODCUTS OF 1510–11.

108. THE BEHEADING OF ST. JOHN THE BAPTIST. 1510.
B. 125. H. 1851. R. 172.

[194 × 130.] Good, but not first-rate, impression, with narrow margin [1–3]. Watermark, Ha. 21.
In the inventory of 1837.

109. THE HEAD OF ST. JOHN THE BAPTIST BROUGHT TO HEROD. 1511.
B. 126. B. 1860. R. 173.

[193 × 130.] Fine impression, with margin [5–6]. No watermark.
Presented by W. Mitchell, Esq., 1895.

110. THE TITLE-PAGE OF THE LITTLE PASSION. 1510–11.
B. 16. H. 1142. R. 129.

Unique proof.

Over the seated figure of the Man of Sorrows is the following title, cut on the block in large ornamental Gothic letters:

**Passio(nis) dn̄i nr̄i iesu
cristi cum figuris.**

[No border; size of leaf, 133 × 103; of figure, 86 × 77; of inscription, 32 × 97]. The figure of Christ is printed with extreme delicacy and clearness. No watermark.
Acquired in 1834.

This state of the title-page has only been described in the fifth portfolio of the Dürer Society (1902, with facsimile). It is evident that the xylographic title preserved in this trial-proof was abandoned on account of the grammatical solecism ("passionis" for "passio") which it contained. In the proof the offending letters "nis" have been almost entirely erased, and then restored with Indian ink, but the dot of the *i* and the ornamental flourishes of the *s* remain intact, and prove clearly how the word was spelt before it was tampered with. The inscription must have been sawn off the block. A type-printed title took its place when the book was issued.

110a. THE TITLE-PAGE OF THE LITTLE PASSION. 1511.

B. 16. H. 1142. R. 129.

A mutilated impression [size of leaf, 138 × 100] of the title-page of the 1511 edition, with printed title. Over the figure of Christ are the four lines, "**Passio Christi ab Alberto Durer Nu** | renbergenſi effigiata cū varij generis carmi | nibus Fratris Benedicti Chelidonij | Muſophili," and below it the four elegiac verses, "O mihi tantorum . . . nouis," followed by the words **Cum priuilegio.**

Acquired in 1834.

111, 112. THE FRONTISPIECES TO THE LIFE OF THE VIRGIN AND THE GREAT PASSION. 1511. B. 76, 4. H. 1692, 1110. R. 63, 174.

Proofs (?) printed on one sheet.

[No border; size of sheet, 242 × 401; size of designs, B. 76, 202 × 191, B. 4, 197 × 190.] Fine impression and well preserved, but lacking the brilliancy of very early proofs; margin wide at top and bottom, narrower at the ends. The two blocks have been placed in contact in the middle of the sheet, and the design extends so nearly to the edge in each case that it is barely possible to draw a line between the two compositions. The double print is more easily explained in this way than by the supposition that both designs were cut on the same block and afterwards sawn asunder. It would be difficult both for draughtsman and for engraver to observe strictly the limits of two designs so nearly overlapping, while a block measuring 192 × 382 would be an awkward one for the engraver to handle. At any rate, the two woodcuts were printed together, and both designs were doubtless prepared about the same time, just before the issue of the two series in book-form in 1511. No other double impression of this kind has been described. Watermark, Ha. 20a.

Collections: Durazzo, Mitchell.

Presented by W. Mitchell, Esq., 1895.

111a. FRONTISPIECE TO THE LIFE OF THE VIRGIN.

B. 76. H. 1692. R. 63.

Another proof. (?)

[No border; size of sheet, 220 × 206; size of design, 203 × 194.] A fine impression, with margin [8–9] on three sides, but cut close to limits of design on r. side. Here the paper has not been cut exactly straight, and the extreme l. ends of some of the lines of B. 4 are visible, proving that this was originally only the l. half of a double impression, similar to that described above (nos. 111-112). An irregular white patch on the Virgin's drapery is not caused by any injury to the print, but by some substance, probably a scrap of paper, which intervened between the block and the sheet at the time of printing. Watermark, Ha. 20a.

Purchased from Mr. Obach, 1868.

Hausmann doubts whether the ordinary impressions of this woodcut without text ought strictly to be described as proofs, because they are inferior in sharpness to some of the best impressions with text, and because there is no trace of the xylographic title over the woodcut, which, as he thinks, was cut on the same block and afterwards sawn off. But it is equally probable, or more so, that this title was cut on a separate block, like that of the Apocalypse. It must be admitted that the impressions without text of this woodcut, and of B. 4, here described, are inferior in brilliancy to the undoubted early proofs of B. 16 and B. 60 (nos. 110, 113).

111b. FRONTISPIECE TO THE LIFE OF THE VIRGIN.

B. 76. H. 1692. R. 63.

Another proof. (?)

[203 × 191.] A sharper and earlier impression, but cut very slightly within the limits of the design on all sides. Watermark, Ha. 20.

Presented by W. Mitchell, Esq., 1895.

112a. FRONTISPIECE TO THE GREAT PASSION.

B. 4. H. 1110. R. 174

Another proof. (?)

[No border; size of sheet, 263 × 195; size of design, 197 × 192.] A fine impression, with margin [3–50], except on the l. side, where the paper has been cut close to the limits of the design. One dot on the extreme edge is the end of a line of B. 76, and proves that this was originally the r. half of a double print similar to that described above (nos. 111–112). Watermark, Ha. 20.

In the inventory of 1837.

In the University galleries, Oxford, is a very early proof of this woodcut, representing an undescribed state of the block. The majority of the lines which form the rays of Christ's nimbus are of the same length, so that the effect produced is that of a straight line forming the limit of the design along the top. A portion of these rays were then reduced in length, till the present indented outline was brought about. There are also variations in the lower portion of the design.

113. FRONTISPIECE TO THE APOCALYPSE. 1511. B. 60. H. 1652. R. 27.

Proof.

[No border; size of sheet, 242 × 184; size of design, 185 × 183.] Very fine sharp impression, on greyish paper, without watermark. Margin [1–34], except on l. side, where the paper is cut close to the limits of the design.

Collections: Enzenberg (F. 160), Mitchell.

Presented by W. Mitchell, Esq., 1895.

Proofs of this frontispiece, or impressions of any kind without text, are much rarer than those of B. 4 or B. 76. Mr. G. Mayer possesses an undescribed early proof, analogous to that of B. 4 described above. The rays of the nimbus above the Virgin's head are prolonged upwards and end evenly in a straight line, while some of the lines below the fringe of cloud towards the bottom are carried farther to the right.

No. 113 has been reproduced in collotype in the fifth portfolio of the Dürer Society, 1902.

114. THE DEATH OF ABEL. 1511. B. 1. H. 1101. R. 186.

[117 × 82.] An early impression, but damaged; the surface has been injured, and details of Abel's body and of Cain's r. arm have perished. No watermark.

Presented by W. Mitchell, Esq., 1895.

114a. THE DEATH OF ABEL. 1511. B. 1. H. 1101. R. 186.

[116 × 82.] A later impression, black and indistinct, on greyish paper, without watermark.

Collections: Nollekens and Cracherode.

In the inventory of 1837.

115. THE ADORATION OF THE MAGI. 1511. B. 3. H. 1103. R. 187.

[291 × 219.] A fine early impression; but there is already the beginning of a crack across the beam, and another across the drapery of the kneeling king and the surface of the stone in front of him. Watermark, Ha. 21.

Presented by W. Mitchell, Esq., 1895.

115a. THE ADORATION OF THE MAGI. 1511. B. 3. H. 1103. R. 187.

[289 × 218.] A later impression, still good, but showing the progress of the cracks already mentioned. Yellowish paper, cut slightly within the border on both sides and at the bottom.

In the inventory of 1837.

116. THE TRINITY. 1511. B. 122. H. 1646. R. 193.

[388 × 281.] Good, but not equal in brilliancy to the earliest impressions of a cut which surpasses all Dürer's other work on wood in technical accomplishment. No watermark. Cut slightly within the border.

Presented by W. Mitchell, Esq., 1895.

117. THE MASS OF ST. GREGORY. 1511. B. 123. H. 1833. R. 190.

[298 × 206.] An early, but not first-rate, impression; well preserved; with margin [2–3]. Watermark, Ha. 1.
Presented by W. Mitchell, Esq., 1895.

118. ST. JEROME IN HIS STUDY. 1511. B. 114. H. 1840. R. 191.

[234 × 159.] A fine impression, cut slightly within the border at the bottom and on the r. side, where the border-line has been restored. Watermark, Ha. 20a.
Presented by W. Mitchell, Esq., 1895.

119. THE HOLY FAMILY WITH ST. JOACHIM AND ST. ANNE. 1511.
B. 96. H. 1800. R. 189.

[236 × 159.] Fine impression, without margin. No watermark.
Presented by W. Mitchell, Esq., 1895.

120. THE HOLY FAMILY WITH SAINTS AND ANGELS. 1511.
B. 97. H. 1802. R. 188.

[212 × 212.] Brilliant impression, with narrow margin [1–2], damaged and restored in l. lower corner. No watermark.
Presented by W. Mitchell, Esq., 1895.
The head of the old man in the background, below the date, was directly copied, on a much larger scale, in a woodcut by H. S. Beham, Pauli 1260.

121. ST. CHRISTOPHER. 1511. B. 103. H. 1818. R. 192.

[212 × 211.] Brilliant impression, in the finest state of preservation, with wide margin [20–74]. Watermark, a dog (not Ha. 35; the forelegs are apart).
Presented by W. Mitchell, Esq., 1895.

121a. ST. CHRISTOPHER. 1511. B. 103. H. 1818. R. 192.

[208 × 210.] Another impression, still earlier and more distinct, but not so well preserved, being somewhat stained and cut slightly within the border. No watermark.
In the inventory of 1837.

[122, 123.]

WOODCUTS OF 1512.

122. ST. JEROME IN A CAVE. 1512. B. 113. H. 1845. R. 197.
First state.

[168 × 125.] Fine early impression, with date 1512, before all injury to the block, and without text on the back. No watermark.
Sloane collection. In the inventory of 1837.

122a. ST. JEROME IN A CAVE. 1512. B. 113. H. 1845. R. 197.
First state.

[170 × 127.] Fair later impression, with date 1512, and on the back the text quoted by Heller (p. 670), "Beschreibũg des heyligen Bischoffs Eusebij," etc., from the life of St. Jerome printed at Nuremberg by H. Hölzel, 14 Feb. 1514. The horizon line is broken away between the crucifix and the ship. The impression has been cut at the bottom and restored. No watermark.
Presented by W. Mitchell, Esq., 1895.

122b. ST. JEROME IN A CAVE. B. 113. H. 1845. R. 197.

Second state.

[169 × 125.] Good impression of the second state. The date 1512 has been removed. The smallest ship has lost its mast, and the block shows signs of wear throughout. Later paper, with heraldic watermark, of which only a fragment is visible.

Presented by W. Mitchell, Esq., 1895.

122c. ST. JEROME IN A CAVE. B. 113. H. 1845. R. 197.

Copy.

In the original the root of a plant, which hangs from the rock over the mouth of the cave, extends to the outline of the hill beyond the water; in the copy there is an interval of 1½ mm. between the root and the hill. The cross-stroke of the A in Dürer's monogram is less definite than in the original. There are other minute differences, though the copy is careful. The date is omitted, and the copy appears to have been made from a rather late impression of the second state; the tablet over the crucifix, for instance, agrees with that in no. 122b.

[170 × 126.] Good impression on toned paper, with margin [2–4]. A slight vertical crack may be traced across the rock and through St. Jerome's hand and book.

Presented by W. Mitchell, Esq., 1895.

The copy, which is rarer, with or without text, than the original, was made for a broadside (undated) printed by Hans Glaser at Nuremberg, with Latin and German text, headed, "Sanctus Hieronymus Strydonensis Theologus" (P. iii, p. 163). Impressions of the complete broadside are in the collection of K. Friedrich August II at Dresden and the Blasius (formerly Hausmann) collection at Brunswick. Hausmann (p. 73) mentions other impressions of the copy—which he wrongly describes as the first block—at Berlin, Copenhagen, and in the Ambras collection at Vienna (K. K. Hofmuseum).

123. THE VIRGIN WITH THE CHILD IN SWADDLING-CLOTHES.
H. 1808. P. 177. R.—A 60.

The Virgin sits, bending low over her Child, on a bank faced with boards. Two angels, with long floating robes, hold an imperial crown over her head. Landscape background, with sea and ship r. on the horizon. Circle enclosed by three lines. [Diam. 93.] In the lower margin is a landscape sketch; a study of broken rocky walls with leafless trees and buildings under a hill in the distance l. Single border-line at the bottom, and for a distance of 26 mm. on the l. side.

[Size of sheet, 159 × 95.] Good impression, but not sharp enough to be very early. The block well preserved, except a portion of the outer line of the circle. No watermark.

Presented by W. Mitchell, Esq., 1895.

This rare and charming woodcut is not signed, and is not described by Bartsch. For these reasons, probably, critics have hesitated to ascribe it definitely to Dürer, but it bears the marks of genuineness in every touch. It may be of about the same date as no. 122, which it resembles closely in some details of the landscape. The Brussels impression has been reproduced in Hirth's "Meisterholzschnitte," no. 47a, and the present impression in the fifth portfolio of the Dürer Society, 1902, no. 27. Passavant says that some impressions, with the landscape, have the woodcut of the Life of the Virgin, in thirteen compartments, by H. S. Beham (Pauli 885), printed on the back.

iv. 1515–1518. Nos. **124–141.**

[124, 125.]

SINGLE WOODCUTS OF 1515.

124. THE VIRGIN WITH THE CARTHUSIAN MONKS. 1515.
H. 2005. P. 180. R.—A 61.

The Virgin, characterised by the crescent, crown, and sceptre as Queen of Heaven, is represented also as the protectress of the Carthusian order. A Carthusian monk, with a rosary in his hands, lies prostrate beneath her feet. Six others kneel on either side under the folds of her mantle, which is held up by St. John the Baptist l. and St. Bruno r. The background is filled with rays emanating from the central figure, and the whole composition is framed in a round arch with vine-leaves and grapes in the spandrels. On the arch is the date 1515. An abbot's crozier and mitre lie on a ledge at the foot of the print. No signature. Single border.

[253 × 184.] A black, over-inked impression; some of the shadows are so choked up that much detail is lost. The ornament in the r. spandrel has been damaged and restored inaccurately with the pen and Indian ink. There is a break of 3 mm. in the border-line under the mitre: the block shows no other sign of injury. No watermark.

Presented by W. Mitchell, Esq., 1895.

This woodcut is not mentioned by Bartsch, and is not generally recognised as a genuine Dürer. Retberg remarks that the Virgin and Child are fine and worthy of Dürer, but the monks are by an inferior hand. This is manifestly untrue: they are drawn upon the same block and are intimately related to the principal figures. The difference of scale is, of course, intentional, and the Virgin, when drawn as the patroness of a group of suppliants, was commonly represented on a colossal scale. St. John and St. Bruno, though inserted on separate blocks, seem to be by the same artist as the other figures. The presence of St. John the Baptist would be explained if we knew the circumstances in which the woodcut was produced, doubtless as a commission. Apart from the beauty of the Virgin and Child—a group which surpasses the achievement of any pupil—the architecture, the ornament, the background of rays, and the shape of the figures in the date are all in Dürer's manner. At the same time it cannot be denied that there are unusual features in the drawing, and certain details which suggest that Springinklee may have been employed to transfer Dürer's drawing to the block. The design of the nimbus is unusual, though it occurs also in the figures of St. Arnolph and St. Leopold on the Triumphal Arch. The regular shading on the back of the Virgin's hand is a point which suggests Springinklee, who used it, for instance, repeatedly in drawing the busts of emperors and princes on the Triumphal Arch; but Dürer used it too (B. 4). The strongly emphasised line at the Child's ankles is another characteristic of Springinklee, also to be matched in undoubted works of Dürer. On the other hand, the drawing of the nostrils, of the ridge of the nose, and the little depression on the upper lip of the Virgin is entirely in Springinklee's manner; so is the treatment of the drapery in certain places. But it cannot be maintained that Springinklee, in 1515, was capable of inventing so good a design, and we are forced to conclude that he, at the most, transferred Dürer's drawing to the block under the master's close supervision.

The upper part of the figures of St. John and St. Bruno has been cut on pieces of wood inserted in the block, presumably because Dürer was dissatisfied with either the drawing or the cutting of the original figures. The outline of the insertion on the l. can be seen above the nimbus of St. John, then descending almost vertically as far as the corner of the book; thence it slants off again to l., and the juncture with the original block at the edge is marked by the greater thickness of the new border-line. On the r. the line of the insertion crosses the nimbus of St. Bruno, reaches the sceptre at the top of the shaft, passes along the shaft to the corner of the book, and turns r. below the book along the edge of the mantle, then slants across St. Bruno's hand to the edge.

125. THE RHINOCEROS. 1515. B. 136. H. 1904. R. 214.

First edition.

[212 × 297.] Very fine impression of the first edition, as described by Hausmann (p. 79), with the heading in five lines, beginning, "Nach Christus gepurt. 1513. Jar. Adi. j. May . . ." and ending, ". . . der Rhynocerus Schnell, Fraydig vnd Listig sey." The slight break in the l. border-line is disguised; the crack in the block across the tail and hindleg is just perceptible. Margin, 9–12 mm. Watermark, Ha. 30.

Presented by W. Mitchell, Esq., 1895.

125a. THE RHINOCEROS. B. 136. H. 1904. R. 214.

Third edition.

[211 × 297.] Fine impression of Ha.'s third edition (p. 80), with the heading in five and a half lines, beginning, "Nach Christi geburt, 1513. Jar, Adi 1. Maij . . ." and ending, ". . . der Rhinocerus, Schnell, Fraydig, vnd auch Listig sey." The break in the l. border-line is visible; the r. border-line is bent outwards, but not broken away, 3 mm. from the top; the crack may be traced across both hindlegs, but is not yet conspicuous. Margin, 10–14 mm. Watermark, Ha. 8.

125b. THE RHINOCEROS. B. 136. H. 1904. R. 214.

Seventh edition.

[213 × 298.] Fair impression of Ha.'s seventh edition (p. 81), with six and a half lines of Dutch text, beginning, "Int Iaer ons Heeren 1515." The address at the bottom (according to Heller, "Men vint se te coope by Hendrick Hondius Plaetsnyder in 's Gravenhage") has been cut off. The crack is now plainly visible across three of the legs, and can be seen also on the animal's snout. The border is broken in several places. No margin. Watermark, an eagle.

In the inventory of 1837.

125c. THE RHINOCEROS. B. 136. H. 1904. R. 214.

Eighth edition.

[213 × 298.] Good impression of the chiaroscuro, Ha.'s eighth edition, with the tone-block printed in green. No text. The chiaroscuro impressions were issued by Willem Janssen at Amsterdam in the XVII century. The crack may now be clearly seen across the entire length of the original block. The border is lost in the r. lower corner, and a piece 24 mm. in length is missing at the top. Margin, 9 mm.

Mr. R. S. Whiteway, author of "The Rise of Portuguese Power in India, 1497–1550," London, 1899, has kindly supplied me with several references to this rhinoceros from Portuguese sources, from which it appears that Dürer must have been mistaken as to the date of the arrival of the animal in Lisbon. The rhinoceros was presented by the Sultan of Guzerat (or King of Cambay, as the Portuguese writers call him) to Diogo Fernandes de Béja, who was sent by Albuquerque on a mission to that country, which lasted from January to July, 1514. Castanheda says definitely that the animal reached Surat from Champanel and was made over to De Béja on May 18th. It reached Albuquerque at Goa on September 15th. Portuguese ships, by which alone the rhinoceros could have been brought to Lisbon, left the Indian coast from September to December in each year, since at other seasons the winds were adverse, and reached Lisbon in the following spring after a voyage of seven or eight months. It is quite likely, therefore, that the rhinoceros may have arrived on 1 May, 1515, the year in which Dürer made the drawing, and in which the woodcut was published. The date of its arrival, however, is given in the drawing as "im 153 jor." This can only be explained as a slip of the pen for 1513, and the latter date is given in the text prefixed to the woodcut, not only in the first edition, but in all those issued in Germany, without being corrected by Dürer. The Dutch edition of Hondius is the first which gives the date 1515. It might be supposed that this was a correction based on independent authority were it not for the spurious information added by Hondius at the end of the original text. He says (Heller, p. 694) that the rhinoceros was sent by the King of Portugal to the Emperor Maximilian in Germany, and that it was copied from life by the famous Albrecht Dürer. It is quite clear from the note in the original drawing that Dürer had not seen the beast itself, but had drawn it from a sketch supplied by a correspondent at Lisbon, and the Portuguese writers, Barros, Correa and Albuquerque's son, the author of the

Commentaries, agree in stating that King Emmanuel sent it as a present, on account of its great rarity, not to the Emperor, but to the Pope; it perished, however, by shipwreck before reaching Rome. Burgkmair's woodcut (B. 76), published in the same year, appears to be based on Dürer's. The rhinoceros was the first which had reached Europe in modern times, and Dürer's representation of it long served as the basis of illustrations in works on travel and natural history. The references to the rhinoceros in Portuguese writers are as follows: (1) "Commentaries of Affonso Dalboquerque," Hakluyt Society's edition, translated by W. de G. Birch, 1884, iv, 104; (2) J. de Barros, "Da Asia," Dec. II, Liv. x, cap. 1, p. 403, in the Lisbon edition of 1777; (3) F. Lopez de Castanheda, "Conquista da India," Liv. III, cap. 134, p. 450, in the Lisbon edition of 1833; (4) G. Correa, "Lendas da India," tom. ii, p. 373, in the edition published by the Royal Academy of Sciences, Lisbon, 1860. Mr. Whiteway alludes to the subject on p. 151 of his book. The information about the hostility of rhinoceros and elephant is derived from Diodorus Siculus, III, xxxv, 2 (mentioned by Castanheda). Sebastian Münster (Cosmographia, Basle, 1550, p. 1086), who repeats the date, 1 May, 1513, says that King Emmanuel arranged a fight in 1515 between the rhinoceros and an elephant, in which the latter succumbed. This is probably an invention, or a careless interpretation of the text over Dürer's woodcut. The fullest account of the ill-fated second voyage of the rhinoceros is given by Giovio in "Dialogo dell' Imprese Militari et Amorose," Rome, 1555, p. 50.

[126–128.]

SCIENTIFIC WORKS PRODUCED IN COLLABORATION WITH STABIUS. 1515.

Johannes Stabius, a native of Steyr in Upper Austria, was professor of mathematics at Ingolstadt till 1497, when he settled at Vienna in the same capacity. He presided over the mathematical side of the college founded there by Maximilian in 1501. He was a member of the Societas Danubiana, founded by his friend, Conrad Celtis, the leader of the humanist circle at Vienna, and was crowned poet-laureate by him in 1502. After Celtis's death in 1508 he came into close personal relations with the Emperor, who appointed him court historian, and employed him in researches connected with the genealogy of the house of Habsburg. He planned the Triumphal Arch, and wrote the literary compositions which appear on it. His relations with Dürer date from 1512, when he visited Nuremberg in company with Maximilian. His portrait was painted by Dürer, in the character of Charles the Great (1512), and drawn on wood by Springinklee in that of St. Coloman (1513). Three woodcuts of his arms were produced in Dürer's school. The geographical and astronomical works, in which Dürer himself took part, were produced in 1515, when Stabius was again at Nuremberg. He died at Gratz in 1522. (Thausing, E.T. ii, 113–121; Sotzmann in *Monatsberichte d. Ges. f. Erdkunde zu Berlin*, 1848, N.F. v, 232–256; Chmelarz in *Jahrb. d. kunsthist. Samml. d. allerh. Kaiserhauses*, 1886, iv, 300–303.)

126. THE TERRESTRIAL GLOBE—EASTERN HEMISPHERE.

[H. 2110. P. 201. R.—A 66.

The terrestrial globe, drawn in perspective, shows the Old World as known to Ptolemy, with extensions derived from Martin Behaim's famous globe of 1492. The planisphere is surrounded by twelve winged heads of winds, accompanied by their names in Roman capitals. Four of the heads, CAECIAS, VVLTVRNVS, FAVONIVS, and TRASKIA, are decorated with peacock's feathers in addition to the stronger plumage which they share with the rest. In the upper corners are l. the arms of Cardinal Matthäus Lang, Archbishop of Salzburg, in a wreath, and r. a dedication of the woodcut by Stabius to Lang, printed in nine lines of Gothic letter within a wreath. In the lower corners are l. the arms of Stabius (in which the eagle faces r., not l. as elsewhere), surmounted by his laureate's wreath, and r. the privilege granted to Stabius by the Emperor, dated 1515, printed in ten lines in Roman letter, and framed in an ornamental design of vine-leaves. All the inscriptions are cut on the wood. The whole design is cut on two blocks, each measuring 645 × 425 mm.

[645 × 850.] Good modern impression.
Presented by the Director of the Imperial Library, Vienna, 1848.
The block is preserved, with many others which belonged to Stabius, in the Hofbibliothek, Vienna. Impressions were published in 1781 as no. 12 in *Sammlung verschiedener Holzschnitte*, etc. Other impressions were taken in 1847 for the purpose of presentation, and were printed with far greater care. Bartsch did not include the woodcut in his Dürer catalogue, and Retberg relegates it to the appendix. It is not signed, but the drawing of the ornaments and of the winds is nearly good enough to be Dürer's. Dr. Giehlow, however, attributes the winds to Hans Dürer. The map, as such, is discussed by Sotzmann, *loc. cit.* pp. 247–255.

127. THE CELESTIAL GLOBE—NORTHERN HEMISPHERE.

B. 151. H. 1924. R. 216.

The constellations of the northern heavens, drawn in shapes corresponding to their names, and arranged within a circle divided into twelve segments, each of thirty degrees, are surrounded by the signs of the zodiac. In the corners without the circle are the astronomers Aratus, Ptolemy, Manilius, and the Arab Azophi (Alsuphi), represented as half-length figures emerging from clouds and each holding a sphere. At the top, outside the border-line, is the title, "Imagines cœli Septentrionales cum duodecim imaginibus zodiaci," in Gothic letter, cut, like all the other inscriptions, on the block.

[455 (with inscription), 429 (without), × 431.] Fine impression; perfectly preserved
Watermark, Ha. 28.
Presented by W. Mitchell, Esq., 1895.

127a. THE CELESTIAL GLOBE—NORTHERN HEMISPHERE.

B. 151. H. 1924. R. 216.

Late impression, on grey paper, artificially darkened; damaged and repaired. Dürer's monogram has been inserted between the feet of the sign Virgo and the lower border. The block is preserved in the Berlin Cabinet.
In the inventory of 1837.

† THE CELESTIAL GLOBE—SOUTHERN HEMISPHERE. (First block.) (Reproduction.)

Lithograph by Retberg (25 copies printed, *see Naumann's Archiv*, xiv, 126, 30) from the unique impression in the Munich Cabinet of a first block of this subject, which differs from the ordinary block in the position of the hare's forelegs, the number of stars in Orion's belt, and other details, fully described by Retberg, *Krit. Verz.* no. 215, and *Naumann's Archiv*, xiv, 57. R. writes carelessly when he identifies this woodcut (*Naumann's Archiv*, xiv, 126) with B. 150. It seems rather that B. knew nothing of the Munich variant of his no. 152, and that he wrongly described as a distinct woodcut, no. 150, what is, in reality, only a late edition of no. 152.

128. THE CELESTIAL GLOBE—SOUTHERN HEMISPHERE.

B. 152. H. 1925. R. 215.

The constellations of the southern heavens are arranged like those of the northern hemisphere, in a circle of 360 degrees. In the angles without the circle are, in the upper corners, l. the arms of Cardinal Lang, r. a dedication to the same, in ten lines of Roman letter, enclosed by a wreath, and, in the lower corners, l. the arms of Stabius, Conrad Heinfogel, and Dürer, with an inscription recording the share which these three took in preparing the block, and r. the privilege granted by Maximilian to Stabius, printed in twelve lines in Roman letter, with the date, 1515, surrounded by clouds. At the top, outside the border-line, is the title, "Imagines cœli Meridionales," in Gothic letter, cut on wood.

[453 (with inscription), 427 (without), × 432.] Fine impression; perfectly preserved. Watermark, Ha. 28.

Presented by W. Mitchell, Esq., 1895.

In Retberg's lithograph (no. 31) of this subject, the lions in Lang's arms are on a black field, as in no. 126 above; in the impression of the original, now described, the field is white. In the coloured impression at Munich, from which Retberg worked, the field has been painted black, and this misled him.

128a. THE CELESTIAL GLOBE—SOUTHERN HEMISPHERE.

B. 152. H. 1925. R. 215.

Late impression, on grey paper, like that of no. 127a. The block has been cut to a circle [diam. 370], and Dürer's monogram has been inserted below the constellation Piscis Notius. The block, thus mutilated, is preserved in the Berlin Cabinet.

In the inventory of 1837.

129. THE AUSTRIAN SAINTS. B. 116. H. 1880. R. 219.

First edition, with six saints. About 1515.

[174 × 132.] Imperfect, being the r. half only of a fine early impression. The fragment contains the figures of SS. Severinus, Coloman, and Leopold, and the r. half of the long tablet contains the inscriptions that refer to them. The border-line is preserved on three sides.

Presented by W. Mitchell, Esq., 1895.

129a. THE AUSTRIAN SAINTS. B. 116. H. 1880. R. 219.

First edition, with six saints.

[155 × 271.] A later and weaker impression, also imperfect; the six saints (Quirinus, Maximilian, Florian, and the three named above) are preserved, but the tablet containing the inscriptions has been cut off. Watermark, Ha. 21.

Presented by W. Mitchell, Esq., 1895.

The first edition, complete, is reproduced in Hirth's *Les Grands Illustrateurs*, no. 403.

129b. THE AUSTRIAN SAINTS. B. 116. H. 1880. R. 219.

Second edition, with eight saints. 1517.

In the second edition the number of the saints was increased to eight by the addition of Poppo and Otto on the right. The original termination of the tablet was cut off, and the design was copied at the end of a new piece added to contain the enlarged inscription.

[175 × 365.] Good impression, but slightly damaged and inferior in sharpness to those of the first edition. There is no border-line at the top of the new piece. The portion of the dalmatic of Poppo which shows through the open l. side of his chasuble has been re-drawn and re-cut on an inserted piece of wood, the outlines of which can be clearly traced. The second edition first appeared as a fly-sheet with Latin verses by Stabius, in three columns, with the date M.D.XVII at the end (*see* Hausmann, p. 74). Late impressions exist, for the block is preserved in the Derschau collection, now in the

Berlin Cabinet. Dürer's authorship has been doubted, unjustly, as I believe, by Dr. W. Schmidt,[1] who attributes the woodcut to Springinklee. Its resemblance to B. app. 32, which is undoubtedly the work of the pupil, is very superficial. At Sigmaringen there is an undescribed early copy of two saints only, Florian and Leopold, in a circle with double border [diam. 191]; their attitudes are reversed, so that St. Leopold, placed l., faces St. Florian r.; a curtain suspended from a rod at the height of the saints' necks is introduced by way of background. The block from which it was printed is in the Bavarian National Museum at Munich (Saal 56); it bears the number 1380.

The date of the original woodcut is probably 1515, since Stabius, as we have seen, was at Nuremberg in that year. The cutting of the inscriptions resembles that on Dürer's scientific woodcuts of 1515 (nos. 126–128). In its origin the woodcut was doubtless connected with the researches of Stabius into the history of the Austrian house, though we are not aware that it was commissioned by Maximilian. The saints represented are the patrons of Austria as a country, as distinguished from those of Maximilian himself, designed by Springinklee (B. vii, 185, 32), and the long series of saints connected with Maximilian's ancestry, designed by Beck (B. vii, 240, 82). The first three are connected with Lorch in Upper Austria, of which place Quirinus and Maximilian are said to have been archbishops. The latter suffered martyrdom at Cilli in Styria about 284; his relics were translated by St. Rupert to Lorch, and thence, in the time of the Emperor Henry II, to Passau. St. Florian suffered martyrdom by drowning in the Enns at Lorch in the iii century. St. Severinus, called the Apostle of Austria, died in 482; his relics were translated to Naples. St. Coloman, who suffered martyrdom by hanging at Stockerau in Lower Austria, in 1012, was translated by the Margrave Henry I to Melk in 1014. Leopold IV, sixth Margrave of the Babenberg line, reigned from 1096 to 1136; he was buried in the Abbey of Klosterneuburg, near Vienna, his own foundation. Poppo, Archbishop of Trier, 1016–1047, and Otto, Bishop of Freising, 1138–1158, are not recognised by the Bollandists as saints. They were added as an afterthought, somewhat inconsistently, as members of the house of Babenberg (Marchio Orientalis was the title of the ruler of the Ostmark, afterwards called Oesterreich), but not otherwise specially connected with Austria. The grave of Archbishop Poppo, in the church of St. Simeon, was opened at the request of Maximilian, on the occasion of his second visit to Trier, in January, 1517 (Beissel, "Gesch. der Trierer Kirchen," 1889, ii, 104). Lives of SS. Maximilian, Florian, Severinus, and Coloman are printed in Hier. Pez, "Scriptores Rerum Austriacarum," 1743, tom. i. The same volume contains an account of the canonisation of St. Leopold in 1485.

[130-136.]

WOODCUTS COMMISSIONED BY THE EMPEROR MAXIMILIAN I. 1515–1518.

Of the great series of woodcuts designed to glorify the house of Habsburg and Maximilian's own achievements, certain portions were assigned to Nuremberg, others to Augsburg artists. In those executed at Nuremberg, Dürer's personal share was important but not large. His handiwork can only be traced in certain portions of the Ehrenpforte, or Triumphal Arch, in the Freydal woodcuts, in the small Triumphal Car commemorating the Burgundian Marriage, which forms part of the Triumphal Procession, and in the large Triumphal Car of 1522.

130. THE TRIUMPHAL ARCH. 1515. B. 138. H. 1915. R. 217.

Stabius, the author of the literary scheme of the Triumphal Arch, divided its contents into seven parts: (1) the three gates of Honour, Praise, and Nobility; (2) the central tower; (3) the historical events of Maximilian's reign in 23 (24) compartments over the side gates; (4) the busts of emperors and kings on the left; (5) the Emperor's kinsmen on the right; (6) the round towers at either end; (7) the ornaments.

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[1] *Repertorium*, xvii, 39.

This classification corresponds imperfectly to the actual structure of the arch. It is advisable first to grasp the plan on which the building is constructed, to observe the relation of the architectural members to one another, and then to note the distribution of the subjects over the several members.

Looking at the arch itself, or, for more convenient reference, at the reduced facsimile of the whole work which accompanies the latest edition, we shall see that the great wall which forms the front of the arch is divided vertically into five sections, all on the same plane. The central and widest section is pierced by the gate of Honour and Might; the sections adjoining it, slightly narrower, are pierced by the gates of Praise and of Nobility; while the much narrower sections to l. and r. of these are solid wall from top to bottom. The divisions between these five sections of the wall are marked by four boldly projecting members, each consisting of a pair of columns, one in front of the other, resting on and supporting solid rectangular masses of masonry. In the spaces between these great projections are three smaller pairs of projecting columns, flanking the three gateways. At the extremities of the whole building, lastly, stand two round towers, which advance from the plane of the façade to about the same extent as the bases of the smaller pairs of columns. These round towers were perhaps added as an afterthought, owing to the extension of the subject-matter, for which room had to be found. They have no place in the original conception of a triple arch suggested by the antique examples still existing at Rome. The platform on which the whole edifice stands is approached by two flights of steps l. and r. Near the top of the steps r. are three escutcheons.[1]

(1) Through the three gates we see the interior of the building, an empty hall paved with squares of black and white marble; through the open portals on the farther side we see three roads converging on the arch across an uninhabited country.

(2) The middle section of the great wall rises far above the rest, and forms in its extension the front wall of a central tower surmounted by a cupola. This section is occupied by the pedigree of Maximilian, framed between two panels of coats of arms; the fifty-seven shields l. contain the arms of the possessions of the house of Habsburg inherited or acquired by conquest down to the Bavarian war of 1504, while the fifty-one shields r. contain the arms of territories acquired through the Burgundian marriage of Maximilian and the Spanish marriage of Philip. This heraldic decoration was suggested by the "Wappenthurm" at Innsbruck, reconstructed in 1496 and painted in 1499 by Jörg Kölderer, with a series of fifty-four coats of arms in two panels, each containing nine rows of three.[2] The pedigree starts with three female figures, Troia, Sycambria, and Francia, who typify the legendary descent of the Merovingians from Hector and the migration of the race through Hungary to Gaul. The

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[1] *See* p. 317.

[2] *See* the engraving of the Innsbruck tower (now incorporated with the E. front of the Hofburg) by S. Kleiner, in Herrgott, "Monumenta Aug. Domus Austriacæ," Vienna, 1750, i, 86. Its resemblance to the central part of the Ehrenpforte, which must not be pressed too far, was pointed out by Prof. F. v. Wieser in *Zeitschr. des Ferdinandeums*, Innsbruck, 1897, Heft 41, p. 307. On Kölderer, *see* below, p. 317.

first ancestor represented is Clovis, the first Christian king of France; then twenty-seven generations are shown before the line arrives at Frederick III, who is placed on a level with his wife Leonora of Portugal. From Frederick the line ascends to Maximilian, who sits on a throne, with the imperial crown and shield at his feet, wearing the imperial robes and the order of the Golden Fleece. Two angels support the Austrian arms and archducal crown over his head, and twenty-two[1] female figures holding wreaths of bay symbolise his victories. On a lower level are Mary of Burgundy and Joanna of Castile. The line then descends again from Maximilian to his son Philip, who stands, with the arms of Spain below his feet, between his children, the Archdukes Charles and Ferdinand and the Archduchesses Eleanor, Isabella, Mary, and Catherine. Maximilian's daughter, the Archduchess Margaret, is placed apart l. All these princes and princesses, from Mary of Burgundy downwards, hold the pomegranate, a symbol chosen by Maximilian to represent the sweet fruits of clemency and honour under a plain and hard exterior.

(3) The flat walls on either side of the central tower are occupied by the 23 (afterwards 24) historical subjects, 12 l. and 11 (afterwards 12) r.

(4) Above the first row of these l. are placed the first twelve of a series of fifty-two busts of emperors, kings of Italy and kings of the Romans, from Julius Cæsar to Sigismund, who also occupy the whole of the narrow outer section of the wall, the front of the base of the outer pair of great columns, and the front of the entablature supported by the small columns to r. of the gate of Praise.

(5) Above the first row of the historical subjects r. are placed the first twelve of a corresponding series of forty-nine contemporary princes, connected with Maximilian by birth or marriage; they are represented as busts accompanied by their armorial bearings. The continuation of this series occupies the corresponding portions of the r. half of the arch.

(6) On the round towers are placed eleven scenes of the Emperor's private life, not in chronological order. A few of these represent definite events; the majority are typical of Maximilian's various pursuits and accomplishments. Some spaces were left blank with a view to additions. The subjects actually represented are the following:—

Left Tower.—i. According to Stabius, the foundation of the Order of St. George; perhaps rather the foundation of a church of that order.[2]

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[1] This number points to an earlier stage of the scheme for the historical subjects, in which only twenty-two victories were to be represented.

[2] The explanation given by Stabius and Chmelarz (*Jahrb.* iv, 296) is unsatisfactory, for the order was founded by a bull of Paul II granted to Frederick III during his visit to Rome, 24 Dec. 1468, to 9 Jan. 1469, while the woodcut clearly alludes to a personal act of Maximilian. Dr. Giehlow (*Jahrb.* xx, 38, 39) explains it as Maximilian's own entrance into the inner order of spiritual knights, which took place on 11 Nov. 1511. He had assumed the insignia of the order at Antwerp on 28 Oct. 1494, but was then married for the second time. He was free to take the vows on the death of his wife in 1510. But this does not account for the model of a church, marked in three places with St. George's cross, which Maximilian, who wears the imperial robes and not the distinctive dress of the order, is delivering into the hands of four kneeling members of the order, two of whom have the tonsure, while the others are lay knights. Two kneeling women, who hold St. George's banner and wear a cross on their habit, represent a female branch of the confraternity, nowhere mentioned in the modern literature on the subject. Dr. Giehlow's essay, "Beiträge zur Entstehungsgeschichte des Gebetbuches Kaisers Maximilian I" (*Jahrb.* xx, 30–112), contains a valuable account (pp. 36–57) of Maximilian's relations with the order of St. George, and of the part which

ii. Maximilian and the knights of St. George vowing a crusade against the Turks.

This was a project always dear to Maximilian, but never accomplished. It became prominent in 1494, 1503, 1507, and 1511, always in connection with the Order of St. George, or the confraternities of St. George associated with the order. The 117th woodcut of Theuerdank and the accompanying verses also allude to the projected crusade.

iii. The improvements in artillery introduced by Maximilian, and the "Tabor" or barricade of waggons, which was his favourite means of fortifying an infantry camp.

Compare the Weisskunig, woodcuts 43, 44 (1775 ed.).

iv. Maximilian conversing in seven languages.

Compare the Weisskunig, woodcuts 24, 55, 59, 80, 228, and text, ch. 28, 64–69.

v. The veneration of the Holy Coat at Trier and the translation of the relics of St. Leopold.

The Holy Coat was discovered in 1512. Leopold IV, Margrave of Austria (d. 1136), was canonised in 1485 at the instance of Frederick III. Maximilian had a special veneration for this saint, who occupies a prominent place on the arch itself, as well as in the woodcuts B. 116 and B. app. 32. His relics were removed from their original resting-place to a new shrine in the abbey church of Klosterneuburg on 15 Feb. 1506, in presence of Maximilian, the Archbishop of Salzburg, the Bishops of Passau and Gurk, and other prelates and noblemen. Cuspinian, who describes the ceremony, says that Maximilian wore the robes and crown of an archduke (*see* M. Kropff, "Leben u. Wunderthaten des Heiligen Leopold . . . nach der lateinischen Herausgebung unsers gelehrten Pater Hier. Pez Deutsch abgefasset," Wien, 1756, p. 209).

vi. Maximilian's prowess in the chase.

He holds the wheel of Fortune, the emblem of his good genius, Ehrenhold, in Theuerdank.

Right Tower.—vii. Maximilian engaged in tournaments and masquerades.

This is the subject of Freydal, and of parts of Theuerdank and the Weisskunig.

viii. Maximilian's genealogical and heraldic studies.

The text speaks of the elevation of the duchies of Austria and Burgundy to kingdoms, an event which never took place.

ix. The tomb erected by Maximilian for his father.

Frederick himself commissioned Nicolaus Lerch to make his tomb, but it was not till 1513 that the monument was finished by Michael Dichter. It is in the cathedral of St. Stephan at Vienna. Maximilian's own cenotaph at Innsbruck is mentioned in the text, but not represented in the woodcut.

x. The imperial treasure.

In spite of the constant lack of money which hindered the accomplishment of his aims in politics, literature, and art, Maximilian kept inviolate the treasure which he had inherited from his father. Frederick had removed it to Nuremberg; Maximilian sent it in 1495 to Nördlingen, and thence to Wiener-Neustadt, where it was preserved during the remainder of his reign (Ulmann, "Kaiser Maximilian I," 1884, i, 845).

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that order played in the programme of his literary and artistic publications. He has since discovered, inserted in MS. 3301 at Vienna, a printed document with much further information concerning the order, and the confraternity attached to it. The mention of a church which the Emperor intended to found near the Turkish border explains the subject of this woodcut. The document mentions "consorores," in addition to "confratres."

xi. Maximilian's interest in building.

Compare the Weisskunig, woodcut no. 27.

(7) The most prominent ornamental features of the arch are explained by Stabius in the fourth and fifth sheets of the text. With the exception of the statues of four Habsburg Emperors, Albert I, Frederick III, Rudolph I, and Albert II, on the entablatures supported by the four great pairs of columns, and those of two sainted ancestors, Arnolph, Bishop of Metz (d. 640), and Leopold IV, Margrave of Austria, which are placed on the front columns of the two outer pairs, all the figures on the arch have an allegorical significance, or else allude to the emblems of a Roman triumph. The two archdukes of Austria, one in armour, the other in civil dress, with attendant squires, on either side of the middle gate, betoken the qualities required of a ruler and, in particular, of future rulers of Austria in war and peace. The sirens on the two small columns over the archdukes, and the harpies on the great columns over their squires, are symbolical of the temptations, annoyances, and obstacles which Maximilian had overcome in the course of his life. Of the heraldic griffins at the top of the four great double columns, the outer pair hold Maximilian's device, the pomegranate, and his motto, "Halt Mass," while the inner pair hold a St. Andrew's cross and flint and steel, parts of the insignia of the Burgundian order of the Golden Fleece. The fleece itself and the collar of the order are introduced among the ornaments at the summit of the two side walls. The insignia of the Order of Temperance, to which Frederick III and Maximilian belonged,[1] are displayed on the inner pair of double columns above the harpies. The cupids above the Golden Fleece allude to the ovation of the ancient Romans (described by Valturius, "De re militari"), in which the victor was crowned with myrtle, sacred to Venus. The antique warriors, with the eagle and dragon standards of the Romans, and their attendant drummers and trumpeters, allude to the higher honour of the triumph. Two heralds, with the arms of the Empire and of Austria on their tabards, stand on the roof of the central tower, below the cupola, and trumpeters proclaim the triumph of their sovereign to all the world. The flaming cressets and torches are intended to add to the splendour of his fame, and to shed light on the truth. The archducal hat on the r. round tower commemorates the dignity of Maximilian's Babenberg ancestors as rulers of the "Ostmark," or Austria; the crown on the l. tower is in honour of the house of Habsburg; while the imperial crown on the summit of the cupola betokens the accession of that house to the supreme rank. In a "tabernacle," as Stabius calls it, in front of the cupola is a "mystery of the old Egyptian letters derived from King Osiris." This is a picture of Maximilian enthroned with a basilisk on his crown, a serpent twined about his sceptre, surrounded by hieroglyphic symbols, a crane, a bull, a cock, a serpent, a pair of human feet, a lion, a dog with a stole about its neck, and a hawk. The mystery is interpreted in a long and bombastic panegyric of the Emperor's virtues.[2] The whole arch teems,

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[1] *See* p. 277.

[2] The task of composing this mystery was entrusted to Pirkheimer, whose draft for it has been preserved (" B. Pirckheimeri Opera," ed. Goldast, Francoforti, 1610, p. 202) under the title of "Interpretatio quarundam literarum Ægyptiacarum ex Oro Niliaco." The editor wrongly refers it to the victory of Charles V over Francis I. Pirkheimer's

moreover, with birds, beasts, reptiles, dragons, and other creatures, mythical or real, which Stabius does not attempt to explain in detail.

Our impression of the complete arch, the *provenance* of which is not recorded, has been mounted on linen; it is attached to a roller and hung in the exhibition room. The height of the sheet, from the top to the bottom of the paper, is 11 ft. 8½ in. or 357 cm. The width at the bottom, where the blocks at either end of the descriptive text extend to the edge of the paper, is 9 ft. 8 in. or 295 cm. The total height of the blocks themselves, measured down the middle from the top of the crown to the foot of the text, is 10 ft. or 305 cm.

The impression belongs to the first edition, issued in 1517–18. The paper is white and well-preserved, save for trifling injuries, with the exception of the sheet which contains the upper half of the historical subjects on the r. side; the paper of that sheet has a yellow tinge, due probably to exposure before the sheets were joined. The watermark is a large eagle (*see* Ha. p. 83), the exact shape of which cannot be seen through the linen back. The word "Halt" in "Halt Mass" (the motto of the Order of Temperance) is gilt; no other portion of the woodcut is coloured. The printing is uneven.

Complete sets of the first edition are very rare. There are mounted sets at Berlin, Copenhagen, and in the von Lanna collection at Prague (coloured); unmounted sets in the original sheets and in brilliant preservation are preserved at Copenhagen, Stockholm, Stuttgart and in the collection of Mr A. H. Huth at Biddesden, Andover, Hants. The latter is the set, mentioned by Bartsch and other writers, formerly in the collection of Moritz Graf von Fries, at Vienna, and said to be derived from the Praun Cabinet at Nuremberg, sold in 1802. The Fries collection, now Mr. Huth's, is, in the main, that formed by Abraham Ortelius of Antwerp (d. 1598), whose Dürer work in three volumes is briefly described in the Fries sale-catalogue (Amsterdam, 1824), pp. 67–72.

Special literature on this woodcut:—

H. Glax. "Ueber die vier Ausgaben der geschichtlichen Vorstellungen der Ehrenpforte Kaiser Maximilian's I" (*Quellen und Forschungen zur vaterländischen Geschichte, Literatur und Kunst*, Wien, 1849, p. 259).

A. Bielke. "Die Ehrenpforte A. Dürer's in der Kupferstichsammlung des königl. Museums zu Stockholm" (*Deutsches Kunstblatt*, 1853, iv, 13).

J. M. Thiele. "Die Triumphpforte des Kaisers Maximilian von Albr. Dürer" (*ibid.* 178).

E. Chmelarz. "Die Ehrenpforte des Kaisers Maximilian I" (*Jahrb. d. kunsthist. Samml. d. allerh. Kaiserhauses*, Wien, 1886, iv, 289).

W. Schmidt. "Über den Antheil Wolf Traut's, H. Springinklee's und A. Altdorfer's an der Ehrenpforte Maximilian's I" (*Chronik für vervielfältigende Kunst*, 1891, iv, 9).

C. v. Lützow. "Gesch. d. deutschen Kupferst. und Holzschn." 1891, 119–122.

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text, conveyed in the appropriate symbols, runs as follows: "Immortalis ac sempiternus famæ heros (the Emperor with a basilisk on his head), antiqua ab origine natus (the bundle of papyrus on which he sits), princeps optimus (dog wearing a stole), animosissimus, fortissimus, vigilantissimus (lion), cunctis naturæ bonis præditus, artibus et disciplinis egregie eruditus (dew descending from heaven), divinus (star), Aquil. Rom. Imp. (the eagle on the hangings at his back), magnæ orbis terrarum partis dominus (serpent cut in half on the sceptre), virtute bellica summaque modestia (bull), victoriaque excellenti superavit (hawk). Regem Gallum potentissimum (the cock standing on a serpent, emblem of the mighty King of France, defeated at Terouanne, 16 Aug. 1513), quod ferme impossibile videbatur omnibus hominibus (human feet walking on water)." The last hieroglyph (crane, emblem of circumspection), interpreted by Stabius of Maximilian's prudence in preventing the attacks of the said enemy, is not mentioned by Pirkheimer, and may have been a subsequent addition. Dr. Giehlow kindly called my attention to this interesting passage, which will be fully illustrated in his essay on the knowledge of hieroglyphics at the time of the Renaissance (to appear in the course of 1903 as a supplement to the *Jahrbuch*). *See* p. 318.

V. Scherer. "Die Ornamentik bei A. Dürer," 1902, 96–114.

K. Rapke. "Die Perspektive und Architektur auf den Dürer'schen Handzeichnungen, Holzschnitten, etc.," 1902, 75–79.

C. Fischnaler. "Jörg Kölderer und die Ehrenpforte Kaiser Maximilian's" (*Ferdinandeums-Zeitschrift*, Innsbruck, 1902).

Dr. Carl Giehlow has kindly permitted me to use his valuable unpublished observations on the essay by Chmelarz on the Ehrenpforte.

THE PURPOSE OF THE ARCH.

The Triumphal Arch forms the complement of the Triumphal Procession, with which, in its origin, it was closely connected. The two works present a curious travesty of a Roman triumph, crowded with allegories and symbols of Christian, pagan, and even Egyptian origin. At the same time the arch resumes, in a single composition, the contents of all the other members of the series: the origin of the house of Habsburg, as set forth in the Genealogy and the Austrian Saints; Maximilian's chivalrous exploits and the wooing of Mary of Burgundy, narrated in Freydal and Theuerdank; his biography and the political events of his reign, described in the Weisskunig; and, lastly, the aggrandisement of the house of Austria by war, diplomacy, and marriage, illustrated, along with the pastimes and serious pursuits of Maximilian himself, in the elaborate pomp of the Procession. It was Maximilian's intention to have a second triple arch designed, to form a religious counterpart to the secular Triumphal Arch, and to be called "Die Andachtspforte." This project was never carried out.

THE AUTHOR AND DESIGNER.

The programme of the whole arch, the five sheets of prose commentary at the foot, and the other inscriptions, were composed by Stabius, under the direction of the Emperor himself. The arms of Stabius are placed on a step at the foot of the arch r. with two other coats. The second of these has only recently been explained; the names of Chelidonius, Emser, and Resch had been proposed, but proof was wanting in every case. It is now certain that the arms are those of the Tyrolese architect and painter, Jörg Kölderer,[1] and that some share in the design of the arch must be attributed to him. Documents of 30 March, 1507, and 10 Jan. 1512, prove that Kölderer prepared for Maximilian several designs for his "Triumphwagen," an expression which may include the arch (*see* p. 319). What we know of Kölderer, from 1497 to his death in 1540, proves him to have been pre-eminently an architect, though he also bore the title of Hofmaler. The architectural structure of the arch may have been his work, perhaps also the heraldic emblems on the central tower, while Maximilian found in Dürer an artist more fitted to the task of covering the vast surface with pictures and ornaments. The third coat is that of Dürer, who seems to have signified in this way that he was generally responsible for the decoration of the arch, without certifying by his monogram that he had drawn the whole upon the blocks. The modest size of his escutcheon also suggests that he recognised the importance of Kölderer's first design.

There is no documentary evidence for the participation of other artists besides Dürer in the work, but it is possible to distinguish, by differences in style, the work of Springinklee and Traut in the historical subjects, while ten of the scenes in Maximilian's life on the two round towers, and the decoration of their cupolas, are by Altdorfer, and Springinklee had a large share in designing the remainder of the woodcuts, or in drawing on the blocks portions of Dürer's composition. The share of these several artists will be described below, in the discussion of the historical subjects, and more particularly in the sections of the catalogue which deal with their own work. The hand of Dürer himself can be recognised with tolerable certainty in the following portions of the arch:—

(*a*) The decorations of the principal gate (notably the angel with the crown) and of the large columns that flank it. The harpies on the r. column are markedly superior to those on the l.; a similar difference is observable in several other parts of the arch (*e.g.* the children with armour between the gates), and it may be supposed that, in cases where there were symmetrical groups of ornament, Dürer drew one side (the r.) carefully on the block and left the execution of the other to a pupil. Dr.

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[1] *See* Kölderer's seal, reproduced by Fischnaler, *loc. cit.* p. 6.

Giehlow attributes much of the detail on the l. side, especially the child with armour, the man holding the garland, the ape, the griffin with St. Andrew's cross, Frederick III, and the group of drummer, trumpeter, and standard-bearer, to Hans Dürer.

(*b*) The outer pair of large columns, with the lavish ornament at the base, the statues of SS. Arnolph and Leopold, Albrecht II (from whom Albrecht I is copied) and the griffin with flint and steel; also the griffins over the inner pair of columns, and the groups of figures above the griffins on the r. side.

(*c*) Portions of the ornamental terminations of the wide spaces of wall on either side of the central tower. These, however, in the main, like the whole of the decoration of the central cupola and the two archdukes on the bases of the central columns, show Dürer's design at second hand.

(*d*) The fifth scene of Maximilian's private life on the l. round tower.

(*e*) The second (in the original edition), fifteenth, twenty-second, and twenty-third historical subjects.

(*f*) The half-length figure of the Archduchess Margaret, the head of the Archduke Ferdinand, and that of the first Archduchess in the pedigree. These are drawn on separate pieces of wood inserted in the block, the rest of which was designed by Springinklee.

(*g*) The busts of six emperors, from Constantine to Honorius, and among the kinsmen on the r. side the head of Ludwig, King of Hungary.

The only drawings for the arch known to exist are a first sketch for King Philip in the pedigree, in the Dürer MS. at Dresden; a sketch [83 × 75] for the griffin with flint and steel, facing l., in vol. iv of the Dürer MSS. in the British Museum (5231, fol. 91b); and a hasty pen-and-ink sketch for the angel who holds the crown over the central gateway (*ibid.* fol. 99b; reproduced in Conway's "Literary Remains of A. Dürer," p. 278, mentioned by Lange and Fuhse, p. 266). A water-colour design for the hieroglyphic mystery, not by Dürer himself, is preserved in MS. 3255 in the Hofbibliothek, Vienna.[1]

THE ENGRAVER.

The blocks were cut by Hieronymus Andreä, or Resch, of Nuremberg (d. 7 May, 1556), as we learn from Neudörfer and other contemporary sources.[2] It seems incredible that he should have cut the whole with his own hand, but if he employed assistants, he doubtless, like Jost de Negker, gave finishing touches to their work, to ensure a uniform appearance. Neudörfer praises especially his skill in cutting letters. His mark, which might be described as a combination of three Z's, or as a triangle of which every side is produced and then bent at an acute angle to the right,[3] is found on almost all the blocks belonging to the original edition. He seems to have begun the work early in 1515 and to have completed it, with the possible exception of the pedigree, by April, 1517.

HISTORY OF THE BLOCKS.

The blocks, originally 192 in number, remained in the possession of Andreä till 1526. On receiving payment, he surrendered them to the Nuremberg council, who sent them to Augsburg, whence they were transferred immediately to Vienna. After they had been used for two editions, in 1526 and 1559, they were sent with other property of the Archduke Charles (1540–1590) to Gratz in Styria; there they remained in the Jesuit College till 1799, when they were sent back to Vienna, with the exception of 21, which had been lost meanwhile. They were used for the editions of 1799 and 1885–6, and are still preserved in the Hofbibliothek. One block, recovered since 1799, is in the Austrian Museum for Art and Industry at Vienna.

THE DATE.

It has been inferred with great probability that Dürer was engaged on the drawings for the arch from 1512, when he entered the Emperor's service, to 1515, when he received, on September 6th, the grant of a yearly pension of 100 Rhenish florins. In a memorandum addressed to Christoph Kress on his departure from Nuremberg for Vienna on 30 July, 1515, Dürer urges his friend to remind Stabius that he had been employed for three years in making drawings for the Emperor; that, but for his diligence, "das zierlich Werk" would never have been completed; and that, in addition to the Triumph, he had made many other designs for his Imperial Majesty.[1] The Triumph or "Triumphwagen" was the original name for procession and arch combined, and though from 1517 onwards the Emperor wished the expression "Triumphpforte" or "Ehrenpforte" to be used for the arch, as distinct from the procession, the distinction was even then not strictly observed. The year 1513 certainly marks a critical period in the evolution of the arch, for the Battle of the Spurs, fought on August 16th in that year, led to so many modifications in the design that it is impossible to suppose that Dürer proceeded any earlier to draw out the whole in detail for transference to the blocks. The date, 1515, which stands at the base of both the round towers that flank the arch l. and r. is that of the completion of Dürer's finished drawing for the whole work. That drawing or miniature, which was painted in colours, probably in the style of the finished drawing of 1518 for the chariot, had been sent by Maximilian to his daughter, the Archduchess Margaret, in the course of 1515, for in a letter written at Antwerp on 18 January, 1516,[2] he repeats his request for her opinion of the work, which he had sent "puis aucun temps." But it is impossible to say precisely with what object the date 1515 was inserted. In both places the piece of wood which contains the date has been let into the block, and we do not know the motive of this correction, nor what stood previously in the place. We may conjecture that the date of Kölderer's original design, 1512, was preserved for a time. It may be observed that 1515 is the date of the latest historical event commemorated in the original issue of the work, the congress of princes held at Vienna from July 7th to August 2nd, 1515, which resulted in the double marriage that secured the thrones of Hungary and Bohemia to the house of Habsburg.

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[1] *See Kunstchronik*, N.F. ix, 265.

[2] *See* Chmelarz, pp. 308–310.

[3] *Ibid.* p. 310, Taf. 36 of the edition of 1885–6, and Lützow, p. 122.

PROGRESS OF THE WORK.

We know from Maximilian's correspondence with Stabius that the Arch was not ready for issue till late in 1517, at earliest. On May 19th in that year he ordered Stabius to finish the work one way or another; on June 5th he expressed his dissatisfaction with a copy which had been sent him, and commanded Stabius to stop the work until he had explained his wishes in person; on June 17th the explanation was not yet completed; by September 1st matters were so far advanced that he could give directions for a copy, when printed, to be presented to Duke Frederick of Saxony,[3] another to be sent to Peutinger at Augsburg and a third to be kept by Stabius himself.[4] Disputes between Stabius and Mennel on the subject of the pedigree seem, however, to have continued till quite late in 1517, and the final result, settled in part by the Emperor's instructions, in part by conference with Lang and other advisers, represents a compromise between the views of the two historians on Maximilian's ancestry. The whole lowest block, in which the oddly placed figures of Gelbo and Bezelinus stand at the top, has obviously replaced an earlier version of this part of the pedigree; while, within this block itself, the eight closely packed figures from Clodoveus to Ethobertus have been inserted by a still later correction, on a different piece of wood. The latest correction of all, by which "Boizel der grossmutig" and "Guntram der dapffer"—persons who would otherwise have occurred twice over—were changed into "Wernherus der guetig" and "Radepoto der standhafft," while the former "Radepoto der standhafft" became "Otto der tröstlich," was only carried out in a provisional manner. These new titles were cut, indeed, with others on a woodblock, but that block was never divided, so that the correct titles could not be inserted in the places destined for them on the blocks. They were only introduced at the last moment on the impressions, in the form of slips of paper pasted over the incorrect titles which they superseded. In the upper part of the pedigree the figure of the Archduchess Margaret underwent a double correction, in consequence, probably, of criticisms expressed by her to Maximilian during the latter's residence in the Netherlands in 1517. The commentary of Stabius could not be completed while the question of the ancestors remained open, and the length of time required for drawing and cutting this long composition on the blocks contributed to the delay in the appearance of the first edition. Another cause of delay was the uncertainty about the nomenclature of the three gates. The names ultimately adopted for the two side portals, "Porten des Adels" and "Porten des Lobs," were cut on the same block as the amended names of the ancestors, and the titles were similarly pasted on after the edition had been printed off. But the fact that the text of Stabius contains the titles finally approved shows that the completion of the former was postponed to the last possible moment. At length, on 17 February, 1518, in a letter from Maximilian to his daughter,[1] we hear for the first time of a copy being actually despatched. Maximilian tells her that he is sending the Arch, and requests her to return by the bearer the one that he had sent before; this must have been the miniature, which she had kept, accordingly, for more than two years. On 20 May, 1518, Stabius received a grant of 200 florins per annum, presumably as a reward on the completion of the work.[2] Dürer received a similar grant on 8 September, 1518.[3]

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[1] Lange and Fuhse, p. 60.

[2] Le Glay, "Correspondance de Maximilien Ier et de Marguerite d'Autriche," Paris, 1839, ii. 341.

[3] Vienna *Jahrbuch*, ii, 2, Regest 1270, 1274; i, 2, Regest 434, quoted by Chmelarz, pp. 310, 311; the letter of June 5th is published by Fischnaler, *loc. cit.* p. 3.

[4] *Ibid.* ii, 2, Regest 1301–2.

The Editions.

Of the whole Triumphal Arch there have been five editions.

1. The first edition, the printing of which was begun in the spring of 1517, but not completed till January or February, 1518. An interesting reference to this edition, of the date 14 April, 1522, is printed in the Vienna *Jahrbuch*, iii, Regest 2970.

2. That printed at Vienna by order of Archduke Ferdinand in 1526–28. The Archduke ordered certain incomplete sets already existing to be completed, and as many more copies to be printed as the blocks would bear, three hundred of which were to be delivered to him, the rest to be kept by the printer to defray his expenses (*Jahrbuch*, iii, Regest 2868). This edition was supervised by Treitzsaurwein, Stabius having died in 1522. Treitzsaurwein himself died in 1527. On 15 November, 1528, Ferdinand issued instructions to his successor for the distribution in Austria of copies of this edition (Regest 1757).

3. That printed by Raphael Hofhalter at Vienna in 1559 for Archduke Charles, son of Ferdinand I.

4. The incomplete edition printed by A. Mollo and Co. at Vienna in 1799 for Adam Bartsch, who supplied twenty-one subjects, of which the original blocks had been lost, by etchings of his own.

5. The edition, partly in facsimile, printed by Adolf Holzhausen at Vienna in 1885–6, in 36 sheets, as a supplement to the *Jahrbuch der kunsthist. Samml. d. allerh. Kaiserhauses*, Bd. iv. The original blocks in the Hofbibliothek were used, with the addition of one block now in the Austrian Museum, while the missing subjects were supplied by photomechanical reproductions made from an impression of the 1559 edition. The numbers of the plates in the fifth edition are used to distinguish the subjects in the following description.

No existing impression has been described which can be said with certainty to belong to the second edition. The latter, probably, resembled the first in almost all particulars, including the corrections, but it may be supposed that the rejected titles of the side gates had been removed from the blocks before the second edition was printed, and the labels added with the new titles would in that case have nothing beneath them, as is also the case in the third edition. A copy of the second edition, however, could be at once distinguished from the third by the presence of the original figure of Rudolph I and the absence of the twenty-fourth historical subject.

The first edition, to which the British Museum impression belongs, is distinguished from the third and later editions by the following peculiarities:—

1. The two side portals of the arch (pl. 12 and 15) were formerly entitled, l. "Die Porten der Eere," r. "Die Porten der Obristen Frenntschafft."[4] In the first edition these earlier inscriptions were concealed under slips of paper of a darker colour, which bore the corrected inscriptions, l. "Die Porten des Lobs," r. "Die Porten des Adels" (*see* pl. 36).

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[1] Le Glay, *op. cit.* ii, 374.

[2] *Jahrbuch*, i, Regest 466.

[3] *Ibid.* Regest 474. Dürer expressly mentioned the Arch in the claim which he addressed to Charles V to have this grant confirmed. *See* Lange and Fuhse, p. 384.

[4] An examination of the blocks shows that even these were not the original titles. They appear to have been adopted at the same time as the title of the middle gate, "Die Portenn der Eeren Vnnd Macht," which was not, however, changed again, whereas the second titles of the side gates were quickly abandoned in favour of the third. There is nothing to show the form of the first set of titles, since the pieces of wood which contained them were not preserved.

At Copenhagen these slips have been washed off one of the impressions, and are preserved separately; in our own impression the earlier inscriptions, underneath the slips, can be seen indistinctly from the back. The third edition has the corrected inscriptions only, pasted over spaces which would otherwise be empty.

2. Similar corrections have taken place in the genealogy (pl. 32), and on one block of the kinsmen of Maximilian (pl. 24). In the former case the original titles, "Radepoto der standhafft," "Boitzel der groszmutig" and "Guntram der dapffer," under the three last figures r. in the second row, have been covered with slips of paper bearing the amended titles, "Otto der tröstlich," "Wernherus der guetig," and "Radepoto der Standhafft," also printed from the same wood-blocks on which the corrected titles of the gates were cut. Similarly, on pl. 24 "Albrecht" is pasted over the original name "Bonifaci." In the 1559 and later editions these corrections have been omitted, so that the original reading is restored.

3. The initial D at the beginning of the first sheet of the text (pl. 1) differs in three at least of the various editions. In the first it is larger and much more ornamental than in the third; in the fourth Bartsch again used an ornamental letter, obviously modern; the fifth reproduces the plainer initial of the third.

4. The five sheets of text (pl. 1–5) are preceded and followed, in the early editions, by a block representing the rolled-up end of a scroll of paper, intended to suggest that the whole description is printed on one gigantic scroll, similar in shape to the labels over the twenty-four historical subjects. These two blocks are wanting in the modern editions.

5. The second historical subject (pl. 20), the Burgundian Marriage, is, in the first edition, the original block by Dürer (Chmelarz, p. 317)—which was also used in the separate editions of the historical subjects, and in the complete edition of 1559—and not the other block of the same subject, by Springinklee, which was used in the two modern editions.

6. The twenty-fourth historical subject (pl. 25) is wanting; the space left for it is blank,[1] and the label over the space bears no inscription. This space was filled, in the 1559 edition, by a woodcut of the battle of Pavia, 1525, by an artist not otherwise represented on the arch, while a new label, with xylographic text (not text printed with type, as Chmelarz says, p. 316), was substituted for the former blank one.

7. A new label, with text cut in the same style, was substituted at the same time for the former label over the fourteenth subject (pl. 26), of which the block had been lost or broken. The original block has, l. 1, "sturm," l. 3, "kunigreich," l. 5, "osterreich," l. 6, "sye," and "eyd." The new block has in these places "Sturm," "Königreich," "Osterreich," "sie," and "Eid."

8. A new figure of "Rudolf der streitpar" (pl. 26) was cut for the 1559 edition, with the date 1559 placed below the capital of the pilaster r. The shield l., which measured 90 mm. in the original block, measures only 70 mm. in the new one. The original figure of Rudolph (by Dürer) has not been reproduced in either of the modern editions.

[130 a, b.]

THE TRIUMPHAL ARCH.

Separate Editions of the Historical Subjects.

B. 138. H. 1915. R. 217.

Glax described four editions of the historical subjects which occupy the wall-space over the two side gates of the arch. The first three were printed at Nuremberg, by Hieronymus Andreä (who retained the blocks till 1526), after Maximilian's death, probably for sale as a memento of the Emperor. They were not issued in book-form, but in large sheets, on which the woodcuts were arranged in two rows. A and B have a Latin title in 18 lines, but otherwise the same German text as appears on the complete edition of the Arch. The text, however, is not xylographic, but printed with type; the orthography varies in the two editions; the scrolls which contain the text resemble those used for the complete Arch, but are cut on different and smaller blocks; the framework, imitating branches of trees roughly hewn, in which the cuts are set, is also from different blocks; a cornice of many mouldings, one of which consists of alternate round and oval beads, runs along the bottom of each row. C has the Latin translation by Chelidonius, instead of the original German text of Stabius. A and C contain 21 subjects; B has 20, with a twenty-first taken from the Weisskunig (no. 213, ed. 1775); the first, ninth, and twenty-fourth of the subjects represented on the complete Arch are wanting in all three. The eleventh and twentieth subjects are not from the same blocks as those used for the complete Arch. D has all 24 subjects, with xylographic German text, and agrees in all respects with the third edition of the Arch, published at Vienna by R. Hofhalter in 1559. The subjects were issued on separate sheets, with a margin, and were numbered, from the fifth onwards; including the German title and a blank sheet, there are twenty-six sheets in all.

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[1] In the British Museum impression this space has been wrongly filled up with an impression of the alternative cut for the eleventh subject (*see* p. 324, no. 10, and Chmelarz, p. 314). Dr. Singer ("Die Kupferstichsammlung Lanna zu Prag," i, 321) describes an impression in which this space has been filled up with a different subject, viz., a woodcut from the Weisskunig, which was also used in edition B of the historical subjects.

All the editions are rare. Glax found A in the Hauslab (now Liechtenstein) collection at Vienna, B in the Albertina, C in the Klugkist collection at Bremen (now in the Kunsthalle), D in the Hofbibliothek, Vienna, and in the Klugkist collection. Weigel describes another set of A (Kunstcat. 5612) and of D (*ibid.* 12861).

130a. THE BETROTHAL OF PHILIP AND JOANNA.

Single subject from a German edition. (Glax B.)

Maximilian stands l. with the imperial shield at his feet; the Archduke Philip, in the middle, with the arms of Austria and Burgundy on a shield at his feet, receives from Joanna of Castile a shield with the arms of Castile, Leon, Aragon, Sicily, and Granada. The scene is a vaulted hall, with a curtain suspended across it from a rod at the height of the actors' heads; an open arch is seen at the back.

On a label over the woodcut is the type-printed text in six lines, beginning, "Die sachen er gantz wol betracht." As compared with the xylographic text on the complete Arch, the following variations occur: *z*wegen (for *tz*), kö*n*iges (for *un*), beka*n*t (for *un*), *H*ispania (for *h*), zuha*n*t (for *nn*), wei*sz* (for *ys*), königreich (for *u*). The cornice below and a strip of the border at each side are preserved.

[244 × 161; the subject alone, 173 × 145.] Indistinctly printed. The crack which begins in the l. lower corner can be traced across the shield and the Emperor's clothing, but no farther (on this crack, *see* Glax, p. 266). The paper has some brown stains.

In the inventory of 1837.

This is the fifteenth subject of the complete series. Repr. Hirth, no. 592. The Archduke Philip and the Infanta were betrothed in 1495 and married at Lille on 21 October, 1496; by the successive deaths of her brother John, Prince of the Asturias, in 1497, her elder sister, the Queen of Portugal, in 1498, and Don Miguel, son of the latter, in 1499, Joanna became heiress of Castile and Aragon, and the succession to the Spanish monarchy was secured to the house of Habsburg.

The woodcut is one of those designed by Dürer himself. An inferior woodcut of the same composition, by Springinklee, where the scene is a closed room, is reproduced by Chmelarz (p. 316) from the only known impression, in the Liechtenstein collection.

130b (1-22). THE COMPLETE LATIN EDITION. (Glax C.)

(1.) THE TITLE.

The text is given by Glax, p. 269. It occupies 26 lines, of which the first five are in larger type than the rest. A fragment of the border remains at top and l.

[222 × 155.] The paper is stained brown.

(2.) The Betrothal with Mary of Burgundy. (Dürer.)

Maximilian, partly in armour, wearing the archducal crown, stands l. with a shield, quartering the principal Austrian possessions, and surmounted by the same crown, at his feet. He receives from Mary, who stands r., a shield with the arms of Burgundy.

The text above is in 5½ lines: "Primum itaqꝫ . . . pociuntur." (Glax, p. 279.)

[218 × 147; subject alone, 174 × 147.] The woodcut is badly printed, over-inked, and spotty. The label with text has been cut off and joined on again. The paper is stained.

In the inventory of 1837.

The second subject of the series. Repr. (Glax B) Hirth, no. 590. Maximilian was betrothed to Mary, only daughter and heiress of Charles the Bold, on 31 January, 1476. They were married by proxy on 21 April, and in person on 19 August, 1477.

Another block of the same subject, designed by Springinklee, was used in the editions of 1799 and 1885–6. The present woodcut (repr. Chmelarz, p. 317) was used in all the XVI century editions and in all the separate editions of the historical subjects.

(3.) The War in Hainault. (Springinklee.)

The Burgundian infantry are seen r. repulsing the cavalry of Louis XI l.

The text is in 4⅛ lines: "Quantum vero . . . agnouit." (Glax, p. 279.)

[218 × 148; subject, 178 × 148.] Condition as no. (2).

In the inventory of 1837.

The third subject. The marriage of Maximilian brought on a war between the Empire and Louis XI, who had hoped to obtain the hand of Mary for the dauphin, Charles, and to acquire for France the possessions of the Duke of Burgundy in the Netherlands.

(4.) The Battle of Guinegate. (Traut.)

Two engagements are represented, between infantry and cavalry. In both cases the Burgundian troops occupy the l., the French the r. side.

The text is in 5¾ lines: "Apud Terrauonam . . . pungnatorum." (Glax, p. 279.)

[219 × 147; subject, 171 × 147.] Condition as no. (2).

In the inventory of 1837.

The fourth subject. Maximilian besieged Terouanne from May to August, 1479. He defeated the French army sent to relieve the town on August 7th, at Guinegate.

(5.) The First War in Gueldres. (Traut.)

Cavalry and infantry are again represented, with the Burgundian and rebel Flemish standards. In the background a town is being bombarded.

The text is in 4¼ lines: "Inter Caesarem . . . compulit." (Glax, p. 279.)

[217 × 148; subject, 169 × 148.] Condition as no. (2).

In the inventory of 1837.

The fifth subject. The trouble with Gueldres began in 1480. Charles of Egmont (1467–1538), with the King of France and the population of the Duchy on his side, refused to acknowledge Maximilian as Duke of Gueldres. Charles took up arms in 1492; in 1494 four of the electors pronounced in favour of Maximilian, who invaded the Duchy in that year, but retired without reducing it to submission.

(6.) The Siege of Utrecht. (Traut.)

The composition greatly resembles that of the last subject.

The text is in 5⅓ lines: "Eo tempore Episcopus . . . agnoscerent." (Glax, p. 280.)

[217 × 148; subject, 170 × 148.] Condition as no. (2).

In the inventory of 1837.

The sixth subject. The Bishop of Utrecht was imprisoned by the citizens, whose rebellion against Maximilian (1482–1485) was abetted by the French and by William de la Marck, "the Boar of the Ardennes."

(7.) The First Flemish Rebellion. (Traut.)

In the foreground a battle of infantry at close quarters; in the background the burgesses of Ghent, on their knees, are restoring the Archduke Philip to Maximilian, who rides at the head of his cavalry.

The text is in 5⅞ lines, the last two being in smaller type: "Quid dicam . . . Flandros." (Glax, p. 280.)

[213 × 147; subject, 168 × 147.] Condition as no. (2).

In the inventory of 1837.

The seventh subject. Repr. Hirth, no. 609. The people of Flanders, after the death of Mary in 1482, rebelled against Maximilian and assumed the guardianship of his son, Philip, whom they detained till 1485.

(8.) The War with Liège. (Traut.)

A cavalry engagement in the foreground, with the Burgundian standards r.; an infantry fight in the middle distance; Liège in the background.

The text is in 5⅞ lines: "Haud ita . . . accepit." (Glax, p. 280.)

[226 × 157; subject, 173 × 150.] Condition as no. (2), but a little of the border is preserved.

In the inventory of 1837.

The eighth subject. Maximilian here, as at Utrecht, restored the bishop to his see in spite of the resistance of the people.

(9.) The Second Flemish Rebellion. (Springinklee.)

Fighting in the foreground and middle distance; in the background the surrender of a town. Burgundian standards l.

The text is in 4½ lines: "Cum Flandri . . . coegit." (Glax, p. 280.)

[226 × 155; subject, 175 × 150.] The paper stained, but intact, the label not having been cut away from the woodcut.

In the inventory of 1837.

The tenth subject. After the coronation at Aachen, 9 April, 1486 (ninth subject, omitted in this edition), the towns of Ghent and Bruges headed a rebellion against the King of the Romans, who was kept a prisoner at Bruges from February 1st to May, 1488. This led to war between the Empire and the Netherlands, in which Duke Albert of Saxony commanded the imperial forces. The rebellion was suppressed in 1489.

(10.) Maximilian makes Peace with Henry VII. (Flötner. ?)

Maximilian, with crown and sceptre, stands l. with armed men behind him holding the Burgundian standard, and holds a letter which he is about to deliver to Henry, whose soldiers are armed with long-bows and carry a standard with two Tudor roses. An orator kneels between the two princes, addressing himself to Maximilian. The scene is on the sea-coast; a ship with sails spread lies alongside.

The text is in 5⅞ lines: "His fere temporibus . . . praesidium."

[221 × 157; subject, 174 × 148.] Watermark, a heart, pointed at the bottom, as in Ha. 56, with a star on a line rising vertically from the top of the heart; h. 58 mm. Condition as no. (9).

In the inventory of 1837.

The eleventh subject. It is difficult to say what incident is represented. Chmelarz (p. 292) interprets the subject as the landing of Perkin Warbeck with Maximilian's support, but this is quite inconsistent with the text. Maximilian's relations with Henry VII were connected with the Duchy of Brittany and Maximilian's intended marriage with the Duchess Anne. He was married to Anne by proxy in March, 1491. Charles VIII, who was betrothed to Maximilian's daughter, Margaret, repudiated the latter in November and married Anne of Brittany on December 6th. Maximilian, failing to obtain subsidies for war from the Imperial Diet, induced Henry VII, in 1492, to make common cause with himself, and with Ferdinand of Aragon, against Charles VIII. Perhaps this agreement is the subject of the woodcut. The text, however, refers to the close of a quarrel with Henry; and the quarrel itself was caused by Henry's action in making peace with Charles on 3 November, 1492, after crossing the Channel and laying siege to Boulogne in October. Maximilian afterwards revenged himself by aiding Warbeck in 1495.

Another woodcut of this subject, by Wolf Traut, similar in composition, but with three ships, was used in all the editions of the complete Arch, and in edition D of the historical subjects.

(11.) MAXIMILIAN AVENGES THE INSULT TO HIS DAUGHTER. (Traut.)

In the foreground is the imperial camp. The guns have been bombarding a town (Besançon?), the burgesses of which kneel and make their submission to Maximilian, who rides in advance of his cavalry.

The text is in 4½ lines: "Posteaquam . . . ademit." (Glax, p. 280.)

[222 × 159; subject, 172 × 148.] Condition as no. (9).

In the inventory of 1837.

The twelfth subject. Repr. (Glax B) Hirth, no. 595. Maximilian invaded Franche-Comté late in 1492, entered Besançon on December 21st, and by the peace of Senlis, 23 May, 1493, recovered the greater part of Margaret's dowry, Artois, Charolais, and Franche-Comté, for his son Philip.

(12.) THE EXPULSION OF THE HUNGARIANS FROM LOWER AUSTRIA. (Springinklee.)

The subject represented is the bombardment and storming of a town by Maximilian's troops.

The text is in 7 lines, the last two being in smaller type: "Jam pridem . . . subiugauerat." (Glax, p. 281.)

[220 × 152; subject, 172 × 150.] Condition as no. (2).

The thirteenth subject. Matthias Corvinus, King of Hungary, had overrun and conquered a great part of Austria during the reign of Frederick III. He took Vienna in 1485 and Neustadt in 1487. On Matthias's death (6 April, 1490), Maximilian entered Austria and expelled the Hungarians in a few weeks.

(13.) THE CAMPAIGN IN HUNGARY. (Springinklee.)

The action represented is the capture of Stuhlweissenburg (Alba Græca).

The text is in 4¼ lines: "Quin vlterius . . . suam fecit." (Glax, p. 281.)

[216 × 150; subject, 170 × 150.] Condition as no. (2).

In the inventory of 1837.

The fourteenth subject. After ridding Austria of the Hungarians, Maximilian asserted his claim to their throne, according to the terms of the treaty of 1463. The Hungarian Diet, however, proclaimed the Jagellon, Ladislas II, King of Bohemia, as King of

Hungary. Maximilian accordingly invaded Hungary in September, and advanced victoriously to Stuhlweissenburg (December 20th), where he was crowned. A mutiny of his troops, whose pay was in arrears, prevented further success; he was forced to retire, and by the peace of Pressburg, 7 November, 1491, he contented himself with the recognition of his right to the throne on the extinction of the Jagellon male line.

(14.) THE BETROTHAL OF PHILIP AND JOANNA. (Dürer.)

See p. 322, no. 130a.

The text is in 5½ lines: "Porro . . . designauerat." (Glax, p. 281.)

[218 × 147; subject, 172 × 147.] Condition as no. (2).

The impression is blacker and clearer than no. 130a; the crack is more conspicuous, but does not extend to the r. half of the block.

In the inventory of 1837.

The fifteenth subject. Repr. (Glax B) Hirth, no. 592.

(15.) THE SWISS WAR. (Traut.)

The imperial infantry l., with Burgundian banners, confront the Swiss r.

The text is in 6½ lines, of which the last 1½ are in smaller type: "Interea Heluecij . . . desiderari." (Glax, p. 281.)

[225 × 152; subject, 173 × 148.] Fine impression, on white paper, not divided, and well preserved, except in l. lower corner, but cut within the border.

Presented by W. Mitchell, Esq., 1895.

The sixteenth subject. Repr. (Glax B) Hirth, no. 596. The disputes between the Swiss cantons and the Suabian League led to an imperial war, in which the Swiss were successful; the decisive action was at Dornach (*see* p. 121), and the peace of Basle (22 September, 1499) practically recognised the independence of Switzerland.

(16.) THE EXPULSION OF THE FRENCH FROM THE KINGDOM OF NAPLES. (Traut.)

The French troops r. are being defeated by cavalry and infantry l., with the banners of Castile and Aragon, Sicily and Burgundy.

The text is in 4⅞ lines: "Praeterea . . . contineret." (Glax, p. 282.)

[216 × 152; subject, 170 × 149.] Condition as no. (2).

In the inventory of 1837.

The seventeenth subject. Charles VIII, reviving the claim of the house of Anjou to the throne of Naples, invaded Italy in 1494. Maximilian, with the Pope, Spain, Venice, and Milan, formed the Holy League for the expulsion of the French in 1495.

(17.) THE BAVARIAN WAR. (Traut.)

The subject is the defeat of the Bohemians at Menzenbach near Ratisbon.

The text is in 7 lines, of which the last 3 are in smaller type: "Super est . . . fugauit." (Glax, p. 282.)

[220 × 150; subject, 172 × 150.] Condition as no. (15).

Presented by W. Mitchell, Esq., 1895.

The eighteenth subject. On the death of George the Rich, of Landshut, on 1 December, 1503, Maximilian pronounced, at the Diet of Augsburg, 1504, in favour of the succession of Albert IV, of Munich. Rupert, son of Philip, Count Palatine by the Rhine, asserted his own claim, and Maximilian made war on him successfully. By the peace concluded at the Diet of Cologne in 1505, Maximilian obtained Kitzbühel, Kufstein, and other places adjoining his Tyrolese territory.

(18.) THE SECOND WAR IN GUELDRES. (Springinklee.)

In the foreground the imperial troops are riding down their opponents; in the background a town is being burned and sacked.

The text is in 3⅔ lines: "Geldrenses . . . perfidiam." (Glax, p. 282.)

[218 × 149; subject, 172 × 149.] Condition as no. (2).
In the inventory of 1837.
The nineteenth subject. Repr. (Glax B) Hirth, no. 610. The war with the Duke of Gueldres broke out again in 1499. It was conducted by Duke Albert of Saxony, and ended in Maximilian's resignation of the greater part of the territory to his rival.

(19.) MAXIMILIAN CONFERS THE FIEF OF MILAN ON LUDOVICO SFORZA. (Flötner.)

The Emperor, in the presence of the seven Electors, confers the Milanese banner, with the *biscione* of the Visconti, on the kneeling Duke. Maximilian sits on a throne with Renaissance ornaments, in the midst of a square of thoroughly Italian character.

The text is in 4 lines: "Porro ductis . . . cladibus." (Glax, p. 282.)

[218 × 151; subject, 173 × 145.] Condition as no. (9).
In the inventory of 1837.
The twentieth subject. Repr. Chmelarz, p. 315. Maximilian married Bianca Maria Sforza on 16 March, 1494, with a rich dowry, in return for which he invested her father, the usurper Ludovico il Moro, on 25 November, 1495, with the Duchy of Milan, as a fief of the Holy Roman Empire. This nominal assertion of sovereignty was the only result achieved by Maximilian in the direction of the recovery of Italy for the Empire, which was always one of his ideals.
A different block of this subject, designed by Springinklee, was used in the complete Arch.

(20.) THE WAR WITH VENICE. (Springinklee.)

The imperial troops r., with the standards of Burgundy and Castile, are defeating the Venetian troops l., with the standard of St. Mark. In the background a city (intended for Venice) on a lagoon.

The text is in 6 lines, of which the 6th is in smaller type: "Supererant . . . supercilium." (Glax, p. 282.)

[217 × 150; subject, 172 × 150.] Condition as no. (2).
In the inventory of 1837.
The twenty-first subject. The Republic of Venice was Maximilian's neighbour on the southern frontier of the Tyrol. After much friction, Venice gave a pretext for war by refusing to allow Maximilian passage through her dominions with more than a few hundred men on his proposed march to Rome for the purpose of the coronation. After he had assumed the title of Roman Emperor Elect at Trent, on 5 February, 1508, he invaded the Venetian territory. The war was not at an end till a new Tyrolese frontier had been determined in 1518.

(21.) THE MEETING WITH HENRY VIII, AND THE BATTLE OF THE SPURS. (Dürer.)

In the foreground Maxmilian l. is clasping the hand of Henry r. Both are mounted and attended by armed escorts with their respective standards. Farther back Maximilian is seen again, riding at the head of an infantry force armed with spears. Beyond that again the French cavalry r. is being routed, while the town of Terouanne is seen in flames in the distance.

The text is in 6⅔ lines, of which the last 1⅔ are in smaller type: "Illud vero . . . recipitur." (Glax, p. 282.)

[247 × 170; subject, 173 × 149.] Condition as no. (15). "22" has been written in red ink by an old hand on the l. side of the scroll with text.
Presented by W. Mitchell, Esq., 1895.
The twenty-second subject. Repr. (Glax B) Hirth, no. 593. Henry VIII's army entered France and besieged Terouanne in May, 1513. He met Maximilian on August 11th. The second battle of Guinegate, or Battle of the Spurs, took place on August 16th. Terouanne surrendered on the 22nd, and was entered by Maximilian and Henry on the 24th. The fortifications were demolished after their departure on the 26th.
The whole figure of Maximilian down to the knees has been re-drawn on a new piece of wood inserted in the block; another piece contains the r. arms of the two monarchs. The drawing of the whole, however, is by Dürer.

(22.) THE CONGRESS OF PRINCES AT VIENNA. (Dürer.)

In an open portico, with a curtain drawn across it, Maximilian stands l. with the imperial shield at his feet. At his l. hand stands his granddaughter, Mary; farther r. are Ladislas, King of Hungary, with his children, Ludwig and Anna, and at the extreme r. is Sigismund, King of Poland. The arms of Hungary and Poland are placed at the feet of the two kings.

The text is in 8 lines, of which the last 5 are in smaller type: "Postremo . . . successorem." The death of Maximilian and the accession of Charles V as Emperor are mentioned, so that this edition cannot be earlier than 28 June, 1519, when Charles was elected.

[221 × 150; subject, 173 × 150.] Condition as no. (2).
In the inventory of 1837.
The twenty-third subject. Repr. (Glax B) Hirth, no. 591. The two Jagellon princes, the brothers Ladislas and Sigismund, Kings of Hungary and Poland, stayed at Vienna as Maximilian's guests from 17 July to 2 August, 1515. During their visit a double marriage was arranged, between Ludwig, heir to Ladislas, and Mary, daughter of Philip and Joanna, and between Ferdinand, younger son of Philip and Joanna, and Anna, daughter of Ladislas. These marriages took place in 1522 and 1521 respectively.
The twenty-fourth and last subject, the battle of Pavia, was only added in 1559, and appears in edition D. It is by an artist not otherwise employed on the Arch.
The set of the historical subjects described above is derived from different sources, and the impressions differ much in quality. The three fine and well-preserved woodcuts from the Mitchell collection (nos. 15, 17, 21) are probably identical with the three mentioned by Glax (p. 267) as having been for many years in the possession of J. Börner at Nuremberg. The remaining impressions are greatly inferior to these in preservation, having been badly treated by some former owner. In four cases (nos. 9, 10, 11, 19) the paper containing the woodcut and text has been preserved intact, though the border has been cut away; in the remainder the text has been cut away from the woodcut and joined on again, so that a doubt might arise as to the original connection of the two, were it not that all the impressions are derived from the same source; the text undoubtedly belongs to Glax C, and it is improbable that the text would be preserved and not the woodcuts.

[131–135.]

THE FREYDAL WOODCUTS. 1516.

Literature.—Quirin von Leitner. "Freydal des Kaisers Maximilian I. Turniere und Mummereien." Wien, 1880–1882.

C. Dodgson. "Die Freydal-Holzschnitte Dürer's," *Repert. f. Kunstw.* 1902, xxv, 447.

Freydal is the most fragmentary of all the Emperor's projected series of illustrated books. Of the 256 woodcuts which it was to contain, only five were carried out. The miniatures, however, 255 in number, are preserved in a volume derived from Schloss Ambras, now in the Kunsthistorisches Hofmuseum at Vienna. A facsimile of the whole series in photogravure is included in the volume cited above, The miniatures were intended only as historical records to serve as authorities for the artists who were to draw the subjects on wood; none of them are of much artistic merit, but they vary greatly in style. One only (no. 116) is signed, with a monogram composed of the letters N P (Nicolaus Pfaundler of Innsbruck?), and dated 1515. A letter from Maximilian to Sigmund von Dietrichstein informs us that much of the work was carried out at Cologne, where the Emperor resided from July 1512 to March 1513. The MS. contains lists of the ladies in whose presence Maximilian had taken part in tournaments or masquerades, and of the knights who had opposed him in the lists. The combatants are identified on the majority of the miniatures themselves; in the masquerade subjects the gentlemen who perform are sometimes identified, but the ladies are always anonymous. It appears from a note-book of 1502 that Maximilian commanded Martin Trummer, the court tailor, to have paintings of all his masquerades made in a book. In 1505–8 the Emperor was planning the "Comedy of Freithart" as the first part of Theuerdank. In 1512 Treitzsaurwein drew up a plan for Freydal, consisting of 128 pictures of "Rennen," "Stechen," and "Turniere" only; the "Kämpfe," like the "Mummereien" (masquerades), were originally planned as separate works The letter mentioned above shows that by 14 October, 1512, the Emperor had already planned Freydal as a work to contain about 250 woodcuts. A first draft of the text, with a few corrections by the Emperor, is extant. Freydal is Maximilian himself, who is supposed to visit the courts of sixty-four princesses or noble dames in succession, and to spend four days at each, in the chivalrous exercises of "Rennen" (or "Turnier"), "Stechen," "Kämpfen," and masquerading. The miniatures, accordingly, consist of this fourfold cycle, sixty-four times repeated. Freydal is present in every scene. The work is still regarded as introductory to Theuerdank, and the action is supposed to take place before the departure of the hero for the Burgundian court.

The miniatures were probably finished by 1515. On 9 June, 1516, Peutinger wrote to Maximilian from Augsburg to say that Schönsperger had no instructions about the scale on which the illustrations were to be drawn on the blocks. It is to be presumed that the few existing woodcuts were carried out soon after that date. Peutinger's letter may seem to imply that they were cut at Augsburg, and it is, perhaps, for that reason that Retberg and von Leitner attribute the designs to Burgkmair. I have no doubt that the designs, at least, are by a Nuremberg artist, and, in fact, by Dürer himself. An old impression of B. app. 38 at Hamburg (Kunsthalle) has "Jeronimus Formschneyder" on the lower margin, which proves that it was printed at Nuremberg.[1] Similar evidence is afforded by the address, "Hanns Glaser Brieffmaler zu Nürmberg am Panersperg," on an old coloured impression of B. app. 36 in the Germanic Museum at Nuremberg.[2] A sixth woodcut (B. app. 37, H. 2096, P. 287), of different dimensions, is often described as belonging to this series. It is rightly omitted by von Leitner I attribute it to Cranach.

The modes of tilting practised in the age of Maximilian fall, according to the effect aimed at and the kind of armour worn, into four main divisions: "Rennen," "Stechen," "Turnier," and "Kampf," or "Turnier zu Fuss." These have many subdivisions, nearly all of which are illustrated by the miniatures; but it is only necessary here to describe the modes represented in the woodcuts, which include two kinds of "Rennen," one of "Stechen," and one "Kampf," or single combat on foot.

In "Rennen" generally the main object was to strike the adversary's shield with a sharp lance and to unhorse him; the saddle had no front and rear supports; the lance was not intended to splinter, though it might do so. The different kinds of "Rennen" were distinguished by the kind of shield used, the manner in which it was attached, and modifications in the armour. Those represented in the woodcuts are—(1) "Scharfrennen" (no. 131), in which the shield had a hook on the inner side which fitted into a socket on the breastplate; as the lance pointed slightly upwards when it struck the shield, the latter was unhooked and flew up over the wearer's head or to one side; at the moment of impact each combatant dropped his lance: (2) "Anzogen-Rennen" (no. 132), in which the shield was screwed on to the breastplate, and one or other of the combatants was unhorsed by the force of their impact. The lance ("Rennspiess") used in these courses was 13 ft. long, and its greatest diameter was 2¾ in. The shield was made of hard wood overlaid with leather, and covered in front with a cloth matching the horse's trappings in colour and decoration.

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[1] It is likely that the blocks were also cut by Hieronymus Andreä.

[2] Passavant (iii, 215) mentions this inscription, but his account of these woodcuts is very misleading. The five uniformly coloured impressions at Nuremberg are of the woodcuts P. 288–292; P. 289 alone has the address. They are certainly the originals, and not "reduced copies of inferior execution," as he alleges. P. 287 is not included in the coloured set, as his words might lead the reader to suppose. He evidently regarded the uncoloured 287 as a true original, and 288–291, which are, in fact, considerably smaller, as copies.

In "Stechen" the lance ("Stechstange") was of the same length, but stouter, 3½ in. in diameter. It was tipped with a coronal. The small ribbed shield was tied to the l. shoulder by laces, and this was the point aimed at. Each knight sought to unhorse his adversary, or at least to break his own lance upon his shield. In the ordinary method, or "Deutsche Gestech," the combatants met in the open lists and their legs and r. hands were unarmed; in the Italian method, or "Welsche Gestech" (no. 133), leg-armour was worn, the r. hand was protected by a gauntlet and the combatants tilted across a wooden barrier, about five feet high, which they kept on their l. hand. In the German method the saddle had an upright plate in front, but none behind, so that it was easy to lose the seat; in the Italian method the saddle had high front and rear supports, so that the rider seldom lost his seat unless the horse fell with him. In all these courses the horses were blindfolded and had their ears stopped; they were specially trained to run straight.

In the combat on foot—a new development of the "Turnier," introduced in defiance of earlier notions of chivalry by the influence of Maximilian himself—the combatants were fully armed and used a large variety of weapons. Fourteen kinds, including swords, clubs, poles, flails, halberds, javelins, etc., occur on the Freydal miniatures. The combatants in no. 134 use daggers.

The masquerades in Freydal consist chiefly of dances by persons disguised in characteristic or grotesque costumes. These, as accounts prove, were provided by the court tailor, at the Emperor's expense, for all who were to take part in the masquerade. The couples either followed one another in procession ("Reihentanz") or danced in a circle. In the courtly measures, the feet were hardly raised; springing motions were reserved for the more grotesque and rustic dances. The music generally consisted only of drum and fife.

131. THE "SCHARFRENNEN." H. 2097. P. 288.

Freydal (Maximilian) is on the l., his opponent, Antonio de Caldonazo, Baron of Ivano, on the r. The latter wears as crest a reel with a loose end of twine. Freydal's lance already lies on the ground; the other has just left the hand of its owner; both shields are detached.

[225 × 245.] Good, old impression, but after a crack which can be traced across the sky exactly above Ivano's lance-rest. Watermark, a pointed shield, nearly heart-shaped, with a star over it, as in Ha. 34.

Collection, Miss Sarah Banks (d. 1818).

Presented by Lady Banks, 1818.

For reproductions of the woodcut, *see* Hirth, *Les Grands Illustrateurs*, no. 476, and v. Leitner, p. xi; for an account of Ivano, *ibid.* p. ciii.

The woodcut is founded on no. 101 of the Freydal miniatures. Dürer has adhered closely to the miniature, except in making Ivano's horse advance a little farther l. He has covered Ivano's clothes, shield, and horse-trappings, which are plain in the miniature, with a brocaded pattern, which often occurs on woodcuts of about this date; *see* nos. 130b, (2, 14, 22), 135, 136, 140, 141, 146.

132. THE "ANZOGEN-RENNEN."

B. app. 36. H. 2098. P. 289. R.—A 49.

Freydal keeps his seat, while his opponent, Niclas von Firmian, falls headlong.

[223 × 243.] A rather late impression; a crack, partly disguised by Indian ink, passes across the sky, and Freydal's helm and shield. Watermark, a small imperial eagle.

In the inventory of 1837.

For reproductions, *see* Hirth, no 474, and v. Leitner, p. ix; for an account of Firmian, *ibid.* p. lxxvii. The woodcut is founded on no. 97 of the Freydal miniatures. Dürer has again followed the miniature closely in the main, while correcting faults in the drawing. The clouds and bird are introduced by him.

133. THE ITALIAN JOUST. H. 2099. P. 290.

Freydal, with his crest, on the other side of the barrier, has kept his seat; his opponent, Jacob de Heri, has fallen with his horse.

[223 × 242.] A fine, early impression, but the paper has been slightly torn and repaired. Watermark, *see* no. 132.

Collection, Banks.

Presented by Lady Banks, 1818.

This woodcut, the finest of the series, and unmistakably by Dürer, is reproduced by Hirth, no. 477, and v. Leitner, p. x. For an account of Jacob de Heri, who is perhaps identical with Jacob de Heere, burgomaster of Bruges in 1485, *see* v. Leitner, p. lxxxiii. The woodcut is founded on no. 82 of the Freydal miniatures. Dürer has treated the original with greater freedom in this case; his style is evident in the drawing of the lion, the fluttering scarf, the heads of the two horses, the haunches and trappings of the one which has fallen, and the antlers.

134. THE COMBAT ON FOOT, WITH DAGGERS. H. 2100. P. 291.

Freydal l., who wears a crest of long ostrich feathers, is getting the better of his opponent, Jörg von Weispriach, who has a crest of cock's feathers.

[223 × 242.] A fine, early impression, the paper somewhat stained and creased, and cut rather close at the top. Watermark, a triple mount with star on a stem over it.

Collection, Banks.

Presented by Lady Banks, 1818.

For reproductions, *see* Hirth, no. 478, and v. Leitner, p. xii; for an account of Weyspriacher, or Weispriach, *ibid.* p. ci. The action and costume of the two figures in the miniature (no. 159) are scarcely altered, but the characteristic landscape and sky, with a hawk attacking a heron, are entirely Dürer's own. In the miniature the combatants stand on a marble floor.

135. THE MASQUERADE. B. app. 38. H. 2101. P. 292. R.—A 51.

Three ladies and three masked gentlemen in fantastic attire dance hand in hand in a circle. Three masked men bearing torches stand outside the circle; one of these, who wears a chain and a hat with feathers, is Freydal. A princess, with three ladies of her court and other attendants, watches the dance from a balcony.

[225 × 250.] A late impression (the block is in the Derschau collection). Watermark, a gate ("Burgthor"); not in Ha.

Collection, Banks.

Presented by Lady Banks, 1818.

For a reproduction, *see* v. Leitner, p. viii. The woodcut is founded on miniature no. 88, but Dürer has treated the details very freely, while preserving the main features in the composition, for the drawing of the miniature is childishly weak. The old man with hat in hand is a characteristic creation of Dürer's; the feminine types may be compared with those on the following woodcut, no. 136, and on the great Triumphal Car, no. 145, which was designed in 1518. Four of the masked men are identified on the miniature as Embs, Kopernol, Geltinger, and Franciscus Prager. The usual title of this woodcut in German catalogues, "Der Fackeltanz," is inaccurate, for the dance of that name, in which the arrangement of the dancers was strictly prescribed, does not occur in Freydal (*see* v. Leitner, p. liii). Torch-bearers are present in almost all the masquerades, and Freydal himself is usually one of them. It does not appear for what reason Heller supposes that the dance here represented took place in 1517. H. attributes the woodcut to Schäufelein. An early impression at Hamburg has "Jeronimus Formschneyder" on the lower margin.

136 (1, 2). THE BURGUNDIAN MARRIAGE, OR SMALL TRIUMPHAL CAR. R. 218.

The team of four horses driven by Victory is cut on one block, the car itself on another.

(1.) Victory, a winged female genius, sitting on a raised seat or box decorated with pomegranates, holds in her l. hand a wreath and in her r. hand a large ring, to which a single rein is fastened. The rein is connected at the other end with the harness of four prancing horses, moving from l. to r., which are yoked, again by a single ring, to the car. Their trappings are ornamented with the emblems of the Golden Fleece.

[274 × 424, limits of design; 373 × 433, limits of sheet.] There is no border-line at the top. A good, early impression, with the watermark of the first edition of the Triumph, printed in 1526 by order of Ferdinand I, viz., a crowned two-headed eagle with a sickle on its breast.

(2.) On the upper platform of the car we see the Archduke Maximilian and Mary of Burgundy holding the Burgundian shield between them, standing under a canopy supported by four torch-bearing genii who stand on slender pillars. Between the two front pillars is a two-handled vase filled with pomegranates. On a lower level stand three women in antique drapery, crowned with laurel and holding a covered cup, a banner and a hoop tied with ribands. On the wide lower platform of the car, immediately over the wheels, stand two groups of persons drawn on a smaller scale, viz., a princess with four attendants and five courtiers, two of whom are crowned with laurel. At the back of these two groups is a curtain with a pattern of pomegranates which covers the side of the raised portion of the car. A colossal landsknecht, crowned with laurel, stands on the ground and throws his weight against the car from the back.

[380 × 424.] A fragment of border-line, from which the height is measured, is visible above the flame of the highest torch. Only at the bottom is there a line approximately complete, though broken in many places. The block was otherwise well preserved when this impression was taken. Watermark as described above.

These two impressions form part of a set of 137 woodcuts of the Triumphal Procession, purchased from Messrs. Smith in 1815, of which 97 belong to the edition of 1526, 36 to that of 1777, and 4 to that of 1796.[1] The series is bound in a volume, with the text of the 1796 edition at the beginning.

The car with the Burgundian Marriage occurs only in the first edition, for the block had been lost before the XVIII century. In the fourth edition, 1883–4, its place is taken by a reproduction (no. 90) of an old impression in the Hofbibliothek, Vienna. The other block, with Victory and the team of horses, is no. 135 in the edition of 1796, and no. 89 in that of 1883–4. The block is signed at the back, "Jeronimus Andre form . . ." Repr. (reduced) Hirth, no 611.

The probable date of these blocks is 1518. The programme of the whole procession was fixed by 1512, the miniatures which served as a pattern to the various designers of the woodcuts were finished in 1516, and the dates at which various blocks were finished and delivered, so far as they are recorded on the back of the blocks, range from 12 November, 1516, to 25 August, 1518. The portion assigned to Dürer and his pupil, Springinklee,[2] are not dated, but they seem to be later than the rest. They depart more widely than any of the other woodcuts from the original programme and from the miniatures, and their elaborate allegories betray the influence of Pirkheimer, who invented the details of the great Triumphal Car, the drawing for which is dated 1518. The Albertina possesses six other drawings by Dürer, dated 1518, of riders carrying trophies, designed to form part of the procession, but never carried out as woodcuts owing to the abandonment of the scheme on the Emperor's death.

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[1] On the editions, *see* Schestag in *Jahrb. d. kunsthist. Samml. d. allerh. Kaiserhauses*, i, 180 (Wien, 1883).

[2] Nos. 89–108 and 130, 131 in the edition of 1796, 91–110 and 121, 122 in that of 1883–4, are by Springinklee. Thausing attributed these 24 woodcuts to Dürer himself, in addition to the car with the Burgundian Marriage. *See Mitth. der k. k. Central-commission*, etc., xiii, 140–149 (Wien, 1868).

136 (1a). VICTORY AND THE TEAM OF HORSES.

A later impression of the first block, being no. 135 in the edition of the Triumphal Procession published at Vienna and London in 1796.

137. THE BOOK-PLATE OF HIERONYMUS EBNER. 1516.

B. app. 45. H. 1940. R.—A 53.

Two escutcheons, with the arms of Ebner l. and Fürer r., are supported by child angels or genii. The date, 1516, is placed between the buffalo horns of the crest. Two cornucopias, filled with grapes and vine-leaves, fill the vacant space on either side of the horns; they pass behind the angels and the escutcheons, and their lower ends are tied together. The background, in the lower half of the design, is shaded with horizontal lines. On a white band at the top is the motto, DEVS . REFVGIVM . MEVM, and at the bottom, LIBER . HIERONYMI . EBNER.

[129 × 97.] Good impression, uncoloured, and well preserved, with margin [5]. Watermark, small "Reichsapfel," shape of Ha. 24, but 83 mm. high. Collector's mark, small heraldic device, not in F.; a single-headed eagle springing from a crown, in circle, dm. 7 mm., printed in pale blue.

In the collection of *ex-libris* bequeathed by Sir A. Wollaston Franks, K.C.B., 1897.

One of the rarest and best of Dürer's heraldic woodcuts. It is not signed or otherwise authenticated, and is not accepted as genuine in any of the catalogues, except Passavant's (no. 211), but Thausing (E.T. ii, 123) attributes it decidedly to Dürer. He is doubtless right; the ornament, the children's heads and drapery, the shape of the letters and figures, are all characteristic of Dürer and unlike the work of any pupil.

Hieronymus Ebner (1477–1532), a member of the ancient and still flourishing family of Ebner von Eschenbach, which had had representatives in the Nuremberg council since 1332, was married in 1501 to Helena Fürer. *See* A. Grenser in *Heraldisch-genealogische Zeitschrift*, ii, 135; G. A. Will, "Nürnbergisches Gelehrten-Lexicon," 1755, i, 313.

† THE BOOK-PLATE OF HIERONYMUS EBNER. 1516.
(Reproduction.) B. app. 45. H. 1940. R.—A 53.

Facsimile issued by the Dürer Society, 1900 (iv, 29).

138. CHRIST ON THE CROSS BETWEEN THE VIRGIN AND ST. JOHN. 1516.

B. 56. H. 1633. R. 220.

[278 × 224.] Good impression of the second edition of the woodcut, on the title-page of the third part of the edition of Luther's Old Testament printed by F. Peypus, Nuremberg, 1524. Over the woodcut is printed, "Das dritte teyl des Allten Testaments, mit fleysz verteutscht. M.D. XXIIII." Watermark, Ha. 30. The woodcut was designed for, and first printed in, the Eichstädt Missal, printed by H. Hölzel, Nuremberg, 1517, where it is on vellum, facing the first page of the canon (*see* p. 264).

Presented by W. Mitchell, Esq., 1895.

139. THE VIRGIN CROWNED BY TWO ANGELS. 1518.

B. 101. H. 1811. R. 229.

[298 × 212.] Very fine impression, perfectly preserved, without margin. Watermark, Ha. 31.

Collections: Nagler (F. 524), Berlin Cabinet (dupl., F. 329), Alferoff (F. 342), Mitchell (F. 551).

Presented by W. Mitchell, Esq., 1895.

140. PORTRAIT OF MAXIMILIAN I. 1518. B. 154. H. 1950. R. 231.

Bust, facing three-quarters r. The Emperor wears the collar of the Golden Fleece over a mantle of rich brocaded stuff, edged with pearls, and a wide fur-trimmed hat with an oval medallion of the Virgin and Child attached to the turned-up brim. On a scroll over his head (on the same block) is the xylographic inscription, "Imperator Caesar Diuus Maximilianus | Pius Felix Augustus." The "a" and "e" of Caesar are distinct and enclosed in the letter C.

[550 × 381.] Good impression, but damaged; a strip about 6 mm. in width from top to bottom on either side and the l. upper corner, including part of the letter I, have been cut from another impression and joined on by a restorer. The neck and chin are damaged and restored. Watermark, a star and flower; not in Ha.

Presented by W. Mitchell, Esq., 1895.

One of the rarest of Dürer's woodcuts. Other impressions are known at Bamberg, Berlin, and Vienna (both Albertina and Hofbibliothek, the latter from the Cornill d'Orville collection sold in 1900). Four cuts (at least) were made from the drawing done from life at Augsburg, 28 June, 1518 (now in the Albertina; repr. Vienna *Jahrbuch*, iv, Th. ii, Reg. 3039; Schönbrunner and Meder, no. 186). The cut with the "ae" enclosed in the C was evidently (by the inscription) published in the same year, during the Emperor's lifetime. It is the best of the versions represented here; but I believe that a still better one exists, of which I have seen but one impression, very sharp and early, but unfortunately coloured and dirty, at Bamberg. It has "Cæ" in the inscription, like 140a. A similar impression is said to exist at Gotha.

140a. PORTRAIT OF MAXIMILIAN I. 1518. B. 154. H. 1950. R. 231.

Copy.

The same portrait redrawn on another block. The copy is accurate, on the whole, but lifeless and mechanical. The most marked difference is in the modelling of the face, where the hatching is more regular. The lips are less carefully drawn. In this, as in all the other copies, the series of detached curved lines on the cheek point downwards at the extremities, whereas in the original they point upwards. There is no shading *between* the short hairs which escape under the brim of the hat beneath the medallion. The same inscription is cut in larger letters and the words are less spaced. The word "Caesar" has "æ" instead of "ae," and the C ranges with the other letters.

[414 × 323.] Good, old impression, on yellowish paper, but after many breakages in the border-line, which an early restorer has disguised with ink, now faded.

Presented by W. Mitchell, Esq., 1895.

140b. PORTRAIT OF MAXIMILIAN I. 1518. B. 154. H. 1950. R. 231.

Copy.

A later impression from the same block. The lines have thickened, and an oblique crack runs from the top of the block, through the second "a" in "Maximilianus," across the hat and mantle, to the bottom. Dürer's monogram has been inserted between the lower line of the scroll and the l. end of the hat, underneath the letters "ra."

[404 × 316.] Fair impression, on white paper, with Augsburg arms. Defects in the border have been disguised with Indian ink.

In the inventory of 1837.

140c. PORTRAIT OF MAXIMILIAN I. 1518 B. 154. H. 1950. R. 231.

Copy.

From another block, earlier than that used for 140a. The drawing of the features is rather more free, though it agrees with 140a in almost every particular in which the latter departs from 140. The white patches on the neck are larger than in 140a. In some details of the ornament 140c agrees with 140, not with 140a. For instance, in 140 and 140c, the six-petalled flower nearest to the l. lower corner faces l.; in 140a it faces r. In 140a the border-line cuts off part of the lower petals of this flower; in 140 and 140c there is an interval of 3 mm. between the lowest petal and the border. This copy has no inscription; the latter is not merely cut off, for if that were the case the ribands at the end of the scroll would still show near the ends of the hat. The paper on the l. side is inserted, but the original paper on the r. side shows no trace of the riband. There is, however, on either side, a fragmentary line belonging to the rolled-up end of the scroll itself; so that we have here, probably, a second state of the block, from which the scroll, originally present, has been cut off, leaving slight traces of its presence.

[373 × 324.] Good, old impression, with slight injuries. Watermark, a small, low crown.

Purchased from Messrs. Colnaghi, 1871.

On the back of this impression is an undescribed fantastic woodcut by an anonymous Nuremberg artist (an imitator of H. S. Beham), about 1530. On a black shield are represented a nude man and woman, the latter head downwards; their bodies are joined together by a white patch, approximately square, which conceals their middles, with a dot in the centre. The man wears a wide hat trimmed with feathers and has an ivy wreath round his waist and spurs on his heels; he is playing the flute. The woman has a circlet on her brow and a chain round her neck; she holds an embossed drinking-glass in both hands. The shield has a leaf-pattern along its indented edge. No border-line. Limits of design, 228 × 200.

This is evidently a proof of a block intended for the manufacture of one of those toys, still in common use, in which bodies and legs can be joined in different combinations by turning a movable disk, which supplies a waist that will fit either figure. The missing part would have been printed on a card or paper attached to the rest by a wire passing through the point marked by a dot.

141. (After Dürer.) PORTRAIT OF MAXIMILIAN I IN AN ARCHITECTURAL FRAME. 1519. B. 153. H. 1949. R. 230.

[550 × 381.] Good impression of the second state, with monogram inserted in the r. lower corner. Some defects, including the long crack which passes down the l. side of the imperial shield and across Maximilian's hat and hair, have been disguised with Indian ink. Watermark indistinct.

Presented by W. Mitchell, Esq., 1895.

This woodcut can only be regarded as another copy of no. 140. The drawing of the hair, features, and neck, agrees most closely with 140c. Fine as they are, the architectural frame and the griffins, with the emblems of the Golden Fleece at the top, are not at all in Dürer's style. I have no hesitation in attributing them, and consequently the whole copy, to the "Pseudo-Burgkmair," or "Master of the Illustrations to Petrarch," the unknown draughtsman who worked chiefly for the firm of Grimm and Wirsung, at

Augsburg, about 1517–22. The copy will have been made at Augsburg in 1519; it was doubtless occasioned, like the other portraits made at Nuremberg, by the great demand for this portrait which followed the Emperor's death on January 12th in that year. The original woodcut was probably published in 1518, during the Emperor's lifetime. An impression of the rare first state of B. 153, before the insertion of the monogram, is in the Kunsthalle at Bremen.

v. 1520–1527. Nos. **142–156.**

† THE ARMS OF ROGENDORF. 1520. R. 239.

(Reproduction.)

See Lange and Fuhse, "Dürer's Schriftlicher Nachlass," p. 126, l. 20, *n.* 8; p. 127, l. 1; p. 128, l. 27. On the Rogendorf family, *see Heraldisch-genealogische Zeitschrift*, ii, 102 (Wien, 1872).

Lithograph by Retberg, *Naumann's Archiv*, x, 284, 4. First copy, exactly reproducing the only known impression, in the Germanic Museum, Nuremberg, which has the r. lower corner torn away. No. 26 of 50 impressions; presented by Retberg to Andresen.

Presented by W. Mitchell, Esq., 1895.

Also the second copy, on another stone, with the missing corner drawn in by Friedrich Wolf of Munich. *Naumann's Archiv*, xiv, 126, one of 50 impressions; presented by Retberg to F. Prestel.

Presented by F. Prestel, 1870.

† THE ARMS OF LORENZ STAIBER. 1520. R. 240.

(Reproduction.)

Lithograph by Retberg, 1864 (*Naumann's Archiv*, xi, 67, 16), from the only known impression of the first block, in the Hausmann collection, which now belongs to Dr. Blasius at Brunswick.

Presented by W. Mitchell, Esq., 1895.

Dürer drew Staiber's arms on wood at Cologne in November, 1520 (Lange and Fuhse, p. 136, l. 12). He drew them again (in what way is not mentioned) at Antwerp in 1521 (*ibid.* p. 148, l. 11). Two very small pen-and-ink sketches of Staiber's arms are preserved in the Dürer MSS. at the British Museum (Sloane 5229, fol. 59). They do not appear to be connected with the woodcut.

There is nothing to prove that this is actually the woodcut designed by Dürer; but it is, at least, more worthy of him than B. 167, 168. The collar of S's, with portcullises and Tudor rose, is English. It is not the collar of an order of knighthood, but the "collar of the King's livery," which might be conferred on persons of knightly or higher rank, but did not carry with it any higher degree of nobility than that of Esquire (*see* J. G. Nichols on "Collars of the Royal Livery," in *Gent. Mag.* N.S. vols. xvii–xix, esp. xix, p. 259). The collar in this form was placed round the royal arms on a signet used by Henry VII and Henry VIII; it is also to be seen on Holbein's portrait of Sir T. More as chancellor, the only difference being that the S's there are not divided by knots (*see* Scharf in *Archæologia*, xxxix, 267). Staiber had been in England, and had received the honour of knighthood from Henry VIII at some date previous to December, 1523, as appears from a Latin holograph letter in the Record Office, thus summarised in Brewer's "Letters and Papers of Henry VIII," iii, pt. 2, p. 1498, no. 3602: "Sir Lawrence Stauber to Henry VIII. Does not forget the King's kindness when he made him a knight at Windsor. Offers to serve the King with 100 horse. Nuremberg, 4 Dec. 1523." Staiber, who was in the service of Charles V, was buried in the abbey church at Heilsbronn, near Ansbach; his arms are shown on a kind of circular hatchment attached to the S. wall of the nave (*see* Heller, no. 1946).

142. (After Dürer.) THE ARMS OF LORENZ STAIBER.
B. 168. H. 1946. R. 241.

Second state of the second block. The inscription at the top has been removed, and the crest has been altered by the addition of a crown, bearing two pennons, to the lion's head.

[No border-line; size of sheet, 404 × 330.] Well printed, but after some damage to the block; a crack can be traced from the top of the lion's head to the foot of the print, passing across the helmet, shield, and the letter "u" of "veniunt." Watermark, a variety of Ha. 41.
Presented by W. Mitchell, Esq., 1895.

143. THE ARMS OF JOHANN TSCHERTE. B. 170. H. 1948. R. 244.

[186 × 145.] Brilliant, early impression, but damaged; all along the r. side a strip 7 mm. in width has been cut off and joined on again, while a similar strip on the l. side has been lost and replaced by a restoration in pen and ink; the l. side generally has suffered from friction. Watermark, a small eagle on an ornamental shield, not in Ha.
Collections: W. Bell Scott (F. 489), Franks.
Duplicate from the collection of *ex-libris* bequeathed by Sir A. Wollaston Franks, K.C.B., 1897.
The arms were identified by J. Wussin, *Naumann's Archiv*, x, 369. The hand-drawn *ex-libris* there described is now in the Hofbibliothek, Vienna. It has verses dated 1536 by C. M. O., the author of the verses printed under many of Cranach's woodcuts. A similar drawing has been reproduced in *Die Graphischen Künste*, 1879, i, 72. *See* Thausing's "Dürer," 2te Aufl. 1884, ii, 125. Thausing attributes the woodcut to Dürer, but doubts the authenticity of the monogram. Its presence on this very early impression proves that it is not a subsequent addition. The date 1521, proposed by Retberg, is conjectural. The head of the satyr may be compared with a head immediately behind Maximilian's back on the great Triumphal Car (no. 145). Johann Tscherte, a Slav by birth (the name means in the Bohemian language a devil or satyr), settled at Vienna about 1510 as an architect; he held state appointments, and distinguished himself in fortifying the city against the Turks. He was a friend and correspondent of Dürer's and Pirkheimer's (*see also* Thausing, E.T. i, 155; ii, 217). He died in 1552 ("Allg. Deutsche Biog." xxxviii, 716). A woodcut of Tscherte's arms under an arch, with IOHANN TSCHERTE on a tablet over the crest [112 × 73], stands on sig. A i v. of "Ayn new kunstlich Buech," by Henricus Grammateus, J. Stüchs, Nürnberg, 1518, 8vo. (Muther 1155).

143a. THE ARMS OF JOHANN TSCHERTE. B. 170. H. 1948. R. 244.

[186 × 144.] A later impression, well preserved, with margin [9].
Presented by W. Mitchell, Esq., 1895.

144. THE ARMS OF THE EMPIRE AND OF NUREMBERG. 1521.
B. 162. H. 1942. R.—A 20.

Two angels hold, each in one hand, the two shields of Nuremberg, while with their other hands they support the imperial crown and shield. At the back of the crown is a fringe of cloud, above which are two seated female figures, representing Justice and Liberality or Abundance. Over the r. hand of the latter figure is a tablet with the inscription, SANCTA | IVSTICIA | . 1521.

[246 × 169.] Good impression, with margin [4–6]. No watermark. On the back is printed in Gothic type, "Reformacion der Stat | Nüremberg | Cum Gratia et Priuilegio."
Collections: Marochetti (F. 383, MS.), Mitchell.
Presented by W. Mitchell, Esq., 1895.
The first edition of the "Reformacion" that contains this woodcut is dated 21 January, 1521 (Panzer, "Annalen," no. 1235); two others appeared in 1522 (Panzer, nos.

1552–53). The woodcut is not signed, and the attribution to Dürer, accepted by Bartsch, Heller, and Passavant, is rejected by Retberg. Parts of the design, especially the two allegorical figures, are mannered and unpleasing, and the carefully shaded background is unusual; but there is so much that is characteristic of Dürer himself, and unlike the work of any of his pupils (*e.g.* the wide spaces of white, the drawing of the clouds, the crown, the shields and their emblems—how unlike Springinklee's drawing of heraldry on the arch!) that I have no doubt that the earlier authors are right. The fat arms and hands of the women are to be matched on many other woodcuts about this date (*e.g.* Mary in B. 56, the angel with the crown in B. 138, but especially the contemporary work, B. 139). For the feet, *cf.* the drawings, Lippmann 390, 391. Dürer probably made the drawing before his departure for the Netherlands, and, if so, the date 1521, in which the shape of the figures is unusual, may have been inserted by some one else in his absence.

145. THE GREAT TRIUMPHAL CAR. 1522. B. 139. H. 1912. R. 247.

First edition.

Maximilian sits alone on the car, wearing the imperial robes, with the actual crown of the Holy Roman Empire (so-called crown of Charles the Great) on his head, sceptre and palm in his hands, and orb and sword on a cushion at his feet. VICTORIA kneels behind him and holds a laurel wreath over his head; the large feathers of her wings are inscribed with the names of Maximilian's wars. At the four corners of the car the cardinal virtues, IVSTICIA, TEMPERANTIA, FORTITVDO, PRVDENTIA, stand on pedestals. Justice and Temperance hold between them a wreath inscribed VERITAS; the wreath held by Fortitude and Prudence is inscribed CONSTANTIA; three linked wreaths between Justice and Fortitude stand for CLEMENTIA, AEQVITAS and BONITAS, while the three dependent virtues between Temperance and Prudence are LIBERALITAS, MANSVETVDO and INTELIGENTIA. The driver of the car is RATIO; four other women who run by the side of the car are identified as GRAVITAS, PERSEVERANTIA, SECURITAS, and FIDENTIA. The wheels of the car, decorated with the Austrian eagle and griffins as supporters of the emblems of the Golden Fleece, bear the names MAGNIFICENTIA, HONOR, DIGNITAS, GLORIA. An eagle, a dragon, and two lion-cubs rest on the wheels, and a lion sits at the back of the car. The front is decorated with the imperial eagle. A canopy over Maximilian's head has an emblem of the sun and a shield with the imperial eagle, in illustration of the motto, QVOD . IN . CELIS . SOL . HOC . IN . TERRA . CAESAR . EST. A tablet suspended from the canopy bears a second motto, IN . MANV . DEI . (COR) REGIS . EST, and in front of the canopy are the words VERI PRINCIPIS IMAGO. The reins are named NOBILITAS and POTENTIA. Each of the six pairs of horses is escorted by a pair of female allegorical figures with wreaths, identified as PROVIDENTIA and MODERATIO, ALACRITAS and OPORTVNITAS, VELOCITAS and FIRMITVDO, ACRIMONIA and VIRILITAS, AVDATIA and MAGNANIMITAS, EXPERIENTIA and SOLERTIA.

All the inscriptions given so far are cut on the block. The woodcut is also accompanied by six columns of printed German text, above the six pairs of horses, giving explanations of the allegorical figures and the mottoes, and a short history of the production of the car, from Maximilian's approval of the design expressed in a letter to Pirkheimer, dated Innsbruck, 29 March, 1518, to its publication by Dürer in 1522. The text ends with a kind of colophon: "Diser wagen ist zu Nuͤrmberg erfundē | gerissen vnnd gedruckt durch Albrechten | Thuͤrer, im jar . M.D.xxij. | Cum Gratia et Priuilegio Cesaree Maiestatis."

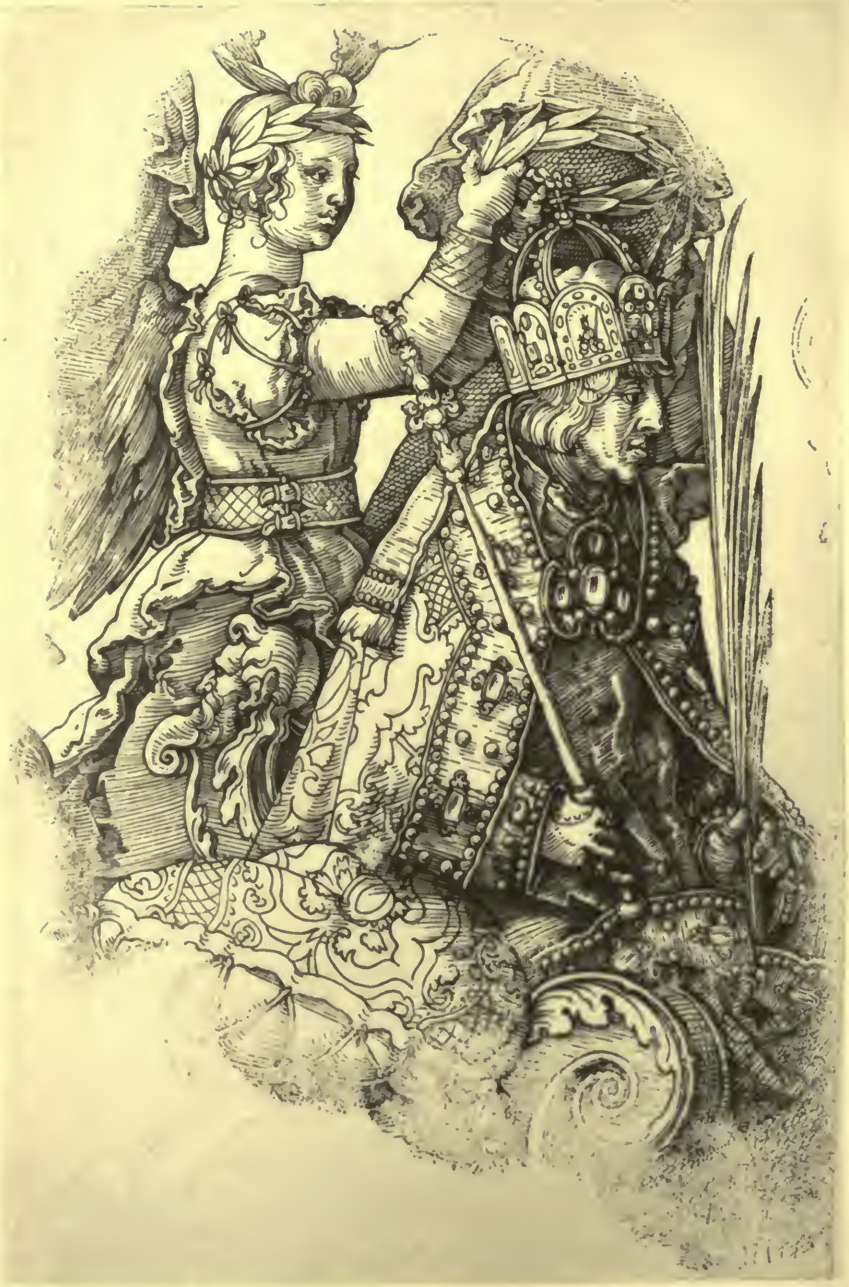

PLATE VII

HANS SPRINGINKLEE, AFTER ALBRECHT DÜRER

THE EMPEROR MAXIMILIAN CROWNED BY VICTORY

(Trial proof of part of the Triumphal Car)

The whole is printed on eight sheets, which bear signatures (A to G and 𝔥) in the l. lower corner.

[Size of sheet, 500 × 2·365; limits of design, 455 × 2·302; border only on l. side and below.]
Fine impression, well preserved, mounted on linen and folded. Watermark, Ha. 32.
Purchased from Messrs. Evans, 1856.

145a. THE GREAT TRIUMPHAL CAR. B. 139. H. 1912. R. 247.

Second edition.

The text, printed with movable type, is in Latin, and ends: "Excogitatus & depictus est Currus iste Nurembergæ, Impressus vero per Albertum Dürer, Anno . M.D.XXIII." The first sheet has no signature; the other seven have the signatures B to G and h.

[Size of sheet, 480 × 2·280.] Good impression, the first sheet better printed than the rest; not so well preserved as the first edition, and with less margin. Red lines have been ruled along the edges and round the printed inscriptions; mounted on linen and folded. Watermark, Ha. 32.
Provenance not recorded.

145b. THE GREAT TRIUMPHAL CAR. B. 139. H. 1912. R. 247.

Fourth edition.

See Ha. p. 85. The Latin text is an almost exact reprint of that in the second edition, but the following variations occur in the first column: l. 3, 2nd ed. "iis," 4th ed. "ijs"; l. 6, 2nd ed. "recte," 4th ed. "rectè"; l. 9, 2nd ed. "moderate," 4th ed. "moderatè." The margin has been almost entirely cut away, but the upper half of the signatures from B to G can be seen.

[Size of sheet, 457 × 2·312.] Fair impression, not much inferior to the earlier editions, but the paper is stained and cut down; mounted on linen and folded. Watermark, on sheets C and E, a shield with stars; on sheet D, Ha. 32; on the rest, none visible.
In the inventory of 1837.

145c. THE GREAT TRIUMPHAL CAR. B. 139. H. 1912. R. 247.

Fifth edition.

See Ha. p. 85. The Latin text is reprinted from the 2nd and 4th editions; in the words already mentioned, in the first column, it has "iis," like the 2nd edition, but "rectè" and "moderatè" like the 4th. At the end, after the date M.D. XXIII, is added, "Anno autem D. M.D. LXXXVIIII. Iacobus Chinig Germanus, tabulas hasce ad hæredibus Alberti Durerii ære | proprio emptas iterum Venetiis diuulgandas curauit. | Kinig Germanus." The first two sheets have no signatures, the others have Roman capitals from C to H.

[Size of sheet, 480 × 2·350.] Fair impression, well preserved, with margin. White paper. Watermark, a shield of irregular shape, with initials S C, surmounted by a trefoil.
Purchased from Mr. Evans, 1864.

145d. THE GREAT TRIUMPHAL CAR. B. 139. H. 1912. R. 247.

Trial-proof.

This is a trial-proof, hand-printed by friction, of so much of the first block as contains the figure of Maximilian (to the knees), the cushion, the head at the back of his throne, and the figure of Victory, with a small part of her wings and part of the wreath over her head. The outlines are quite irregular and the rest of the block has not been inked. Every detail of the two figures comes out with extreme clearness. Such a trial-proof is, so far as I am aware, unique among XVI century woodcuts.

[Size of sheet, 170 × 114.] Repr. in this Catalogue.
Collections: Durazzo (sale, 1872, lot 1919), Mitchell.
Presented by W. Mitchell, Esq., 1895.

Dürer's first sketch for the great Triumphal Car is in the Dürer MS. in the Royal Library at Dresden. In this the Emperor sits alone. The second and better-known sketch dates, according to Thausing, from about 1514–15, but it carries out the Emperor's instructions of 1512. It is a pen-and-ink drawing, now in the Albertina (*see* Thausing, "Dürer," E.T. ii, 137; Vienna *Jahrbuch*, iv, pt. 2, Reg. 3040; Schönbrunner and Meder, no. 401). In this design the horses have riders, there are none of the allegorical female figures, and the Emperor, instead of sitting alone on the car, is accompanied by the same members of his family as appear in the pedigree on the Triumphal Arch, viz. Mary of Burgundy, the Archduchess Margaret, Philip and Joanna, and their two sons and four daughters. The car is less loaded with symbolical details. The second design, a pen-drawing dated 1518, tinted with water-colour, is also in the Albertina (*see* Vienna *Jahrbuch*, iv, pt. 2, Reg. 3041; Schönbrunner and Meder, nos. 221–228). In this design the Archduchess Margaret is placed by the side of her mother, the other members of the family occupying the same position as before. All the allegorical figures and symbols invented by Pirkheimer have been introduced, and the drawing, except as regards the imperial family, differs only in a few unimportant details from the woodcut as finally carried out. Maximilian ordered this design in a letter to Pirkheimer of 5 February, 1518; he acknowledged its receipt on March 29th.

This car was originally intended to form part of the Triumph of Maximilian, but appeared in 1522 as a separate work. I suspect that Springinklee had some share in transferring the design to the block. A wall-painting, copied from the woodcut, was carried out in the Town Hall at Nuremberg.

146. PORTRAIT OF ULRICH VARNBÜLER. 1522.

B. 155. H. 1952. R. 248.

[430 × 323.] Good impression, though not before the crack; well preserved, but a little retouched; very narrow margin. Watermark, Ha. 40. (?)
Presented by W. Mitchell, Esq., 1895.

146a. PORTRAIT OF ULRICH VARNBÜLER. 1522.

B. 155. H. 1952. R. 248.

[431 × 327.] Fair, later impression; the crack is more visible and the l. eye is damaged. Margin [8 mm.] at bottom only; on this is printed, "Men vintse te coope by Hendrick Hondius Plaetsnijder in 's Gravenhage." Watermark, heraldic, as described by Ha. p. 88.
In the inventory of 1837.

146b. PORTRAIT OF ULRICH VARNBÜLER. 1522.

B. 155. H. 1952. R. 248.

Chiaroscuro.

[433 × 328.] Fair impression, printed in dull yellow and dark green from two tone-blocks, the white lights being cut out of the yellow block. A piece of the paper has been lost and replaced in facsimile in the r. upper corner. The restorer has omitted the contraction mark over Z C. Watermark, an oval with curved lines across it. The margin has been almost entirely cut away, but the tops of the letters of the inscription are left; the latter should read, "Ǵhedruckt t 'Amsterdam by Willem Janssen in de verguldo Sonnewyser." These impressions in chiaroscuro date from about 1620.
Purchased from Messrs. Evans, 1857.

Varnbüler, a learned friend of Pirkheimer and Erasmus, became Protonotary of the Supreme Court of the Empire in 1507 and Chancellor of the same court in 1531 (Thausing, "Dürer," E.T. ii, 258). The drawing for this woodcut is in the Albertina; it is of the same size, but in reverse (Ephrussi, p. 325; Schönbrunner and Meder, no. 269).

147. DÜRER'S ARMS. 1523. B. 160. H. 1938. R. 249.

[338 × 258.] A good impression, but cut within the border on all sides. Yellowish paper; no watermark.

Presented by W. Mitchell, Esq., 1895.

Perfect impressions of this woodcut are very rare. An inferior and damaged impression, but with its border-line intact [360 × 264], is placed among the duplicates. A slight sketch of the arms in charcoal is in the British Museum (Lippmann 264). The composition is reversed in the woodcut.

148. THE LAST SUPPER. 1523. B. 53. H. 1622. R. 250.

[213 × 300.] Fine impression, with wide margin [16–33]; the paper is slightly stained, and a crease, which existed at the time of printing, has a disfiguring effect. Watermark, Ha. 21.

Collections: Koller (F. 549), Mitchell.

Presented by W. Mitchell, Esq., 1895.

148a. THE LAST SUPPER. 1523. B. 53. H. 1622. R. 250.

[212 × 298.] Another good impression, cut to border-line. Watermark, Ha. 31.

In the inventory of 1837.

148b. THE LAST SUPPER. 1523. B. 53 A. H. 1623.

Copy.

The copy has five strokes instead of four in the horizontal line starting from the centre of the dish. The cutting is inferior throughout.

[210 × 292.] Good impression, cut to border-line. Watermark, Ha. 48.

In the inventory of 1837.

A number of drawings, dated 1521–23, in various collections (Berlin, Florence, Frankfort, etc.), suggest that Dürer contemplated the issue of yet another Passion, in oblong shape, about that time. This subject only, however, was carried out as a woodcut. A drawing of the same date, resembling this print in size, proportions, and style, but differing much from it in detail, is in the Albertina (Schönbrunner and Meder, no. 579).

149. THE TAPESTRY AT MICHELFELD. 1524. B. app. 34. H. 2059. R.—A 47.

On three sheets. (1.) The wheel of fortune is being turned by Time (a woman) and a fox, emblem of craftiness. The nobler birds, eagle and falcon, are at the bottom of the wheel, the ignoble kinds, jay, magpie, and pheasant, at the top; the magpie (Agerlaster = Elster) is king. A peacock, emblem of pride, struts before the wheel. To r. is a group consisting of a knight in armour, an ecclesiastic, a scholar, a smith, and a peasant with a flail. All these are watching the scene displayed on the second sheet. Over their heads is a scroll with the following inscription cut in Gothic letters:

"Betrugnus biss vnns nit zu gfer
Die Frongkhait schlefft ein lang zeit her.
Erwacht sy, es wůrt dir zů schwer."

(2.) To r. Fraud (betrŭgnůs) is seated on a throne, with the simple babe, Piety (Frūkait = Frongkhait = Frömmigkeit), asleep in a cradle at his feet. Fraud holds a rod in his r. hand and in his l. hand the end of a long scroll, which bears the inscription:

"Mit list meiner behenndikait: Hab ich bracht die Gerechtigkaitt:
Mitsambt der Vernůfft vnnd Warhait: zu meiner Vntherthenigkaitt."

Under this scroll are three women sitting in the stocks. These are Justice (Gerechtigkait), with both hands bound to a staff, Truth (Warhait), with a padlock on her lips, and Reason (Vernŭfft), with her hands secured to the stocks by a bar.

(3.) A schoolmaster and a priest are turning towards Fraud, whom they address as follows:

"Herr ewr rede die ho̊r wir gern.
In ewer Schull beger wir zlern."

The priest is glancing back over his shoulder at the last figure, a long-robed man with flaming eyes, who stands for Eternal Providence ("Ich bin die ewig fursehung") and has a scroll over his head with these words:

"Ein yetlich sach gat aus die nit wider eingat
In den vrsprůng von dem sy geflossn ist."

[(1) 135 × 308, (2) 135 × 304, (3) 133 × 248.] Good impressions, but with false margins added; the dimensions given are those of the original paper, so far as it extends. White paper, without watermark.

Presented by W. Mitchell, Esq., 1895.

According to an inscription attached to the middle sheet in some impressions (*e.g.* at Bamberg and Nuremberg, *see* Heller, p. 784), this woodcut professes to represent a piece of tapestry a hundred years old, discovered at Schloss Michelfeld on the Rhine at mid-Lent, 1524; the picture shows, we read, what men of old times thought of villainies that are now matters of daily occurrence. Whether there is any truth in this story of Michelfeld or not, the woodcut is obviously a satirical print alluding to the social disorders of the artist's own time.

Bartsch and Heller placed this woodcut among the doubtful works of Dürer; Passavant and Retberg attribute it to H. S. Beham; the latter attribution is rejected by Dr. Pauli, the author of the latest and most authoritative catalogue of Beham's works.[1] I believe myself that it reproduces, at least, a sketch of Dürer's, though it may not have been drawn by Dürer himself upon the block. In the first sheet the drawing is so thoroughly in Dürer's manner that, if it stood alone, I should see no difficulty in regarding it as authentic in every sense; I cannot say the same, however, of the other sheets, and yet there is no reason to suppose that they were drawn by a different hand. Even in the third, and worst, sheet the schoolmaster reminds one strongly of the woodcut B. 133; he should also be compared with the man in fig. 61 of the "Underweysung der Messung"; the flaming eyes of Providence remind one, though distantly, of the Apocalypse and the engraving of Justice (B. 79), but this peculiarity could easily be imitated. The inscriptions, of course, imitate type, and not the artist's autograph. I cannot believe that any one but Dürer drew the two groups on the first sheet; for this reason, and because a date can be assigned to it, I place the woodcut here in the chronological series of Dürer's works, and not merely in the following group of woodcuts connected remotely, if at all, with Dürer.

† THE ARMILLARY SPHERE. 1525. P. 202. R. 257.
(Reproduction.)

Lithograph by Retberg from the woodcut in the Strassburg Ptolemy of 1525 (*see* p. 265), which is attributed to Dürer by Johann Tscherte in letters to Pirkheimer of 22 November, 1525, and 5 February, 1526 (*see* Joh. Heumann, "Documenta Literaria," Altdorf, 1758, pp. 279, 281). [265 × 265.]

Presented by F. Prestel, 1870.

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[1] "H. S. Beham. Ein kritisches Verzeichniss seiner Kupferstiche, u.s.w.," Strassburg, 1901, p. 461, no. 1426.

[150-153.]

ILLUSTRATIONS TO THE WORK ON MEASUREMENT. 1525.

150. AN ARTIST DRAWING A SEATED MAN. B. 146. H. 1917. R. 258.

[129 × 148.] A fair impression, with no text on the back; not a proof.
Presented by W. Mitchell, Esq., 1895.
The illustration occurs on sig. Q ij b of the 1525 edition, on sig. Q i b of the 1538 edition, of the "Underweysung der Messung."

151. AN ARTIST DRAWING A LUTE. 1525. B. 147. H. 1919. R. 259.

[131 × 183.] Condition as above.
Presented by W. Mitchell, Esq., 1895.
The illustration occurs on sig. Q iij a of the 1525 edition, on sig. Q 2 a of the 1538 edition. There is a drawing of the apparatus, standing on a table as here, on fol. 131 of the Dürer MS., Sloane 5229. The drawing is signed and dated 1515; Dürer has written "glas," to show what the frame contains.

152. AN ARTIST DRAWING A PITCHER. B. 148. H. 1921. R. 261.

[84 × 217.] A rather poor impression, on a leaf (Q 3) of the 1538 edition, with 13½ lines of text and the following woodcut below it. Watermark, Ha. 37.
Collections: Aylesford (F. 3), Mitchell.
Presented by W. Mitchell, Esq., 1895.

153. AN ARTIST DRAWING FROM A FEMALE MODEL.
B. 149. H. 1922. R. 262.

[75 × 215.] Condition, etc., as above.
The last two woodcuts were doubtless made at the same time as the others, but they were first printed in the 1538 edition. Both blocks were then already cracked.

154. THE HOLY FAMILY. 1526. B. 98. H. 1804. R. 263.

[145 × 113.] A fine impression of the best of Dürer's late woodcuts, and one of the rarest of them all. Watermark, Ha. 34, larger than in Ha.'s reproduction.
Presented by W. Mitchell, Esq., 1895.

[155, 156.]

ILLUSTRATIONS TO THE WORK ON FORTIFICATION. 1527.

155. THE ARMS OF FERDINAND I, KING OF HUNGARY AND BOHEMIA.
H. 2119. P. 210. R. 268.

On a large shield, quarterly, the arms of Bohemia (1, 4) and Hungary (2, 3); on an inescutcheon the arms of Austria, Burgundy (old and new), Brabant, and Spain (Castile, Leon, Aragon, Sicily, and Granada); over all a second inescutcheon with the eagle of Tyrol and lion of Flanders. The large shield is surmounted by a royal crown and surrounded by the collar of the Golden Fleece. The Fleece itself is cut on a separate block, and the link which connects it with the collar is on a third block. On either side of the Fleece is printed, with movable type, the title of the book :

"Etliche vnderri cht, zu befestigung
der Stett, Schlosz, vnd
flecken."

On the back of the page is the dedication to King Ferdinand, signed "Albrecht Dürer."

[Size of page, as cut, 268 × 185; limits of design, 251 × 148.] Good impression. Watermark, a small dog, not Ha. 35.

In the inventory of 1837.

156. THE SIEGE OF A FORTRESS. 1527. B. 137. H. 1903. R. 269.

Printed from two blocks [size of whole, 226 × 728]. Good impression. Watermark, a small dog, not Ha. 35.

Presented by W. Mitchell, Esq., 1895.

No writer on Dürer speaks positively of the occurrence of this woodcut as an illustration in Dürer's book on Fortification, though its connection with that work is intimate. I have seen but one copy that contains it, and have never heard of another. Mr. G. Mayer purchased from Mr. Quaritch in 1897 a copy, formerly in the Firmin-Didot collection, of an undescribed first edition of the book. This has "manat" for "monat," in the colophon, and contains an extra sheet with a list of *errata*, which have been corrected in the ordinary edition.[1] The type was set up afresh throughout the book, with different spacing, etc., and the ornamental initials differ in the two editions. The large cut, coloured in Mr. Mayer's copy, is on the same sheet as the list of *errata*, and seems to have been suppressed with that list. It only occurs, therefore, in the first edition ; and even if other copies of that edition exist, as is probable enough, they may have been despoiled of the woodcut by collectors of Dürer's prints. Our impression (no. 156), for instance, is from the first edition, for it has the same watermark (a small dog) as is found in Mr. Mayer's book, and not the larger dog (Ha. 35) which occurs in ordinary copies. No. 155 is also, by the watermark, from the first edition, and comes from a different copy of it.

APPENDIX TO DÜRER.

A.—Woodcuts after Drawings by Dürer.

In addition to the woodcuts, described in the preceding section of the Catalogue, for which Dürer himself drew the designs upon the block, a certain number of cuts exist which are based upon extant drawings by Dürer, or drawings which he is known to have made, but which cannot be classed as Dürer woodcuts in the full sense of the word, because the drawings were not made for reproduction by wood-engraving at all, and were not transferred by Dürer to the block. Leaving aside, as unauthenticated, certain numbers in the appendix of Bartsch which may be supposed to go back to sketches by Dürer, this class consists of the following woodcuts :—

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[1] Brunet, who had probably seen Firmin-Didot's copy, says that the book ought to contain the woodcut and list of *errata*, but he is not aware that there are two editions dated 1527, and he only gives the colophon with "monat."

1. The portrait of Eobanus Hessus, H. 2172, P. 218, R. 267. Drawing, signed and dated 1526, in the British Museum, Lippmann 295.
2. The Virgin and Child with St. Anne, H. 1990. Drawing, not undisputed though signed and dated 1514, formerly in the Mitchell collection, Lippmann 78, now in the Germanic Museum, Nuremberg.
3. Three Orientals, attributed by Andresen ("Der Deutsche Peintre-Graveur," i, 227, 70) to Jost Amman. Drawing, signed and dated 1514, Lippmann 93, in the British Museum, from the Malcolm collection.
4. The portrait of Johann von Schwarzenberg, B. 157. Drawing (1514) no longer extant.

Of these, no. 2 was drawn on the block by Springinklee, no. 3 by the anonymous Nuremberg artist known provisionally as "Pseudo-Beham," and no. 4 by the anonymous Augsburg artist known provisionally as "Pseudo-Burgkmair," or the "Master of the Illustrations to Petrarch." The woodcuts will be described, accordingly, among the works of these artists. No. 1 only remains to be described in this place.

1. PORTRAIT OF EOBANUS HESSUS. 1526. H. 2172. P. 218. R. 267.

Nearly half-length, in three-quarter face to l., wearing a wide-brimmed hat and a mantle. The l. hand holds a roll of paper. The background is formed by a wall, which reaches to the neck of the poet; the space above the wall is empty. No signature. Single border.

[127 × 94.] Under the portrait are four lines of elegiac verses, "Quisquis habes . . lustra fuit" (inaccurately printed by P.), and, in a fifth line, "VERTE." On the back are printed three epigrams, "In imaginem Eobani Hessi sui ab Alberto Durero huius ætatis Apelle graphice expressam," by Joannes Alexander Brassicanus. The text has been slightly mutilated, though the portrait on the other side is intact. For a facsimile of both sides of the leaf, made from this impression, *see* the Enzenberg catalogue, Vienna, 1879, p. 78, and Ephrussi, "Albert Dürer et ses Dessins," Paris 1882, pp. 334–5.

Collections: Enzenberg (F. 160, blue stamp), Mitchell.

Presented by W. Mitchell, Esq., 1895.

The woodcut reproduces in reverse the silver-point drawing of 1526 in the British Museum, from the Sloane collection, L. 295. The original portrait is only a bust, not showing the arms and hands, and the background is blank; in other respects the reproduction is faithful, though it lacks delicacy. The print has generally been described as a broadside, but it is, in fact, a leaf out of a rare book, the Elegy of Eobanus Hessus addressed to John Frederick, Duke of Saxony, which seems to have appeared in two editions, 1526 and 1527. The Berlin Cabinet possesses a complete copy of the first edition,[1] containing the woodcut; an incomplete copy, without it, is in the Hof- und Staatsbibliothek, Munich. I have never seen a copy of the 1527 edition, but its existence may be inferred from the statements of Hausmann and Retberg. The former (p. 90) calls the portrait a "Titelblatt," and says that it was published by Peypus at Nuremberg in 1527. Retberg (no. 267), after describing two pages which agree with those of the first edition, adds that there is a third page (recto of the second leaf), which contains twenty lines of text and ends with the date M.D.XXVII. No other impression of the woodcut, detached from the book as here, has been described. The Albertina has a fine impression on vellum, perhaps a presentation copy, with the four lines of verses below, but "eñ" instead of "enim" in l. 3. The word "verte" is omitted, for there is no text on the back. There is a coloured impression of the woodcut, without text, at Nuremberg (Germ. Mus.). Hessus himself alludes to the portrait of 1526.[1] The woodcut was used again in 1540 for a poem on the death of Eobanus Hessus (*see* below).

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[1] "AD ILLVSTRISSIMVM PRIN- | cipem Ioannem Fridericum Ducem Saxoniae | Elegia | . . . | Authore Eobano Hesso. | Nurenbergae Kalendis Augusti | M.D.XXVI." At the end of the elegy: "Impressum Nurenbergae per Fridericum Pey- | pus Anno M.D.XXVI." Then two leaves with the portrait of Hessus and the epigrams of Brassicanus. Panzer, "Ann. Typ." vii, 470, 221.

The occurrence of the woodcut in this edition was mentioned by Prof. V. von Loga in Herrmann's "Lateinische Litteraturdenkmäler des XV. und XVI. Jahrh.," 12; "Noriberga Illustrata, herausgegeben von J. Neff, mit kunsthistorischen Erläuterungen von V. von Loga," Berlin, 1896, p. xlvii. A reduced reproduction of the woodcut faces the title-page. Prof. von Loga kindly informed me, in reply to an enquiry, that the Berlin Cabinet possesses a copy of the book.

Helius Eobanus Hessus (1488–1540), whose family name was probably Koch, derived his Latin names from Sunday, the day of his birth, Eobanus, whose martyrdom with St. Boniface is commemorated on June 5th, and Hesse, his native country. He was connected chiefly with Erfurt, where he became professor of Latin in 1517, but he resided from 1526 to 1533 at Nuremberg, where he obtained an appointment at the new school founded by Melanchthon. He returned in 1533 to Erfurt, and moved in 1536 to Marburg, where he died. He was a fluent writer of Latin verse, but a man of no stability of character (L. Geiger, in "Allgemeine Deutsche Biographie," xii, 316).

† PORTRAIT OF EOBANUS HESSUS. H. 2172. P. 218. R. 267.
(Reproduction.)

Third edition.

Lithograph by Retberg, 1864 (*Naumann's Archiv*, xi, 66, 8), from the impression lately in the Cornill d'Orville collection (sale-catalogue, 1900, no. 384). It has the title quoted by Passavant, but with the lines differently divided, viz. . . . POE- | . . . domini | . . . GIGAS. The second line is in Gothic type. This edition was published at Zwickau in 1540. Another impression is at Berlin, and a third at Bamberg, with a poem in italics, in two columns, under the woodcut. The address, "Cygneae per Volffgangum Meyerpeck," is placed at the foot of the first column.

This impression of the lithograph was presented by Cornill d'Orville to Prestel, and by him to the British Museum in 1870.

1a. PORTRAIT OF EOBANUS HESSUS. H. 2172. P. 218. R. 267.

Copy, undescribed.

A copy in the same direction as the original, but wider. In place of the wall, the background consists of a curtain or rug of thick material draped in heavy folds over a rod or partition. In front of the poet is a wide ledge at the bottom of the print, with a patch of shadow, cross-hatched, just below his arm.

[140 × 113.] Late impression, the border broken in several places, the block otherwise well preserved. Grey paper, without watermark.

Presented by W. Mitchell, Esq., 1895.

B.—WOODCUT COPIES OF ENGRAVINGS BY DÜRER.

1. COPIES OF THE VIRGIN ON THE CRESCENT, 1514 (B. 33), AND THE LITTLE FORTUNE (B. 78).

Four woodcuts, in three different styles, and all from earlier books, are combined on a quarto title-page, "Drey christlich predig vom | Salue regina, dem Euā | geli vnnd heyligen | schrift ge= | mess." M. Ramminger, Augsburg, *c.* 1525–30. (Author not ascertained.)

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[1] Kämmel, "Joachim Camerarius in Nürnberg," Zittau, 1862, p. 15, quoted by Thausing.

(1.) In the middle, under the title, a bad anonymous copy, in reverse, of the engraving B. 33 [88 × 66]; a late impression from a damaged block. The same woodcut is printed again on the back of the leaf, accompanied by Latin quotations relating to the Virgin Mary.

(2.) To l. of this, a roughly cut copy, in reverse, of B. 78; over Fortune's head an ornamental design of two connected dolphins, ending in leaves [123 × 25].

(3.) To r. a wild man leaning on a staff, facing l.; ornament of cherubs heads and leaves above and below [122 × 25]. Uniform with the last in cutting; nothing to do with Dürer.

(4.) At the top a border designed for the side of a page, but here placed horizontally; pattern of leaves with a goose in the middle, on black ground [114 × 15]. Nothing to do with Dürer.

From Helbing's catalogue, xxxiii, 523 (Munich).

Purchased from Messrs. Grevel & Co., 1900.

A much better impression of no. (2) occurs on the last page of the anonymous poem, "Hie mügt jr Christen wol verston," etc., printed with the type of Ramminger, of Augsburg, *c.* 1521–22 (B.M.).

2. COPIES OF MELANCHOLY (B. 74), AND THE RAPE OF AMYMONE (B. 71).

A woodcut border in four compartments, cut on one block, surrounds the title of "New Formu= | lar, Teutsch, Allerlei | Schreibenn," etc. Zu Franckenfurt, Bei Christian Egenolff, 1544; fol.

In the top compartment Dürer's two compositions, both reversed and simplified by the omission of detail, are ingeniously combined into a single picture. The sea-monster, carrying the nymph, swims from r. to. l., and is rapidly approaching the shore on which Melancholy sits brooding with her attendant genius. The bat carries a scroll inscribed with the word Μελαγχολία. In the middle a ship sails away down the channel between the two shores.

The remaining subjects have nothing to do with Dürer. In the upright panel to l. of the title, Fortitude, or, rather, Strength, standing on a lion, breaks a stone pillar with her hands; in the corresponding panel r. a man with ostrich plumes in his hat is climbing a ladder, and has nearly reached heaven, in spite of the exertions of four persons typifying, apparently, poverty, disease, sin, and death, who are pulling ropes attached to his belt. The lower compartment represents the leap of Marcus Curtius, which takes place in a densely crowded square with a Gothic cathedral in the background. The types of the faces in this scene suggest that the draughtsman was a pupil or imitator of Sebald Beham.

[248 × 165; inner opening, 106 × 85; top compartment, 68 × 165.] Poor impression, stained and partly coloured. The book is in the Library.

Presented by Sir A. W. Franks, K.C.B., 1895.

The woodcut has been described by T. Volbehr, "Zwei Dürerstiche als Vorlagen zu einem Holzschnitte," *Mitt. aus dem Germ. Nationalmuseum*, ii, 158, Nuremberg, 1889.

II.—ANONYMOUS WOODCUTS OF THE SCHOOL OF DÜRER.

This section includes the majority of the woodcuts which have been attributed to Dürer, on insufficient evidence, by Bartsch (whether in the body of his catalogue or in the appendix), Heller, and Passavant. In cases where I have accepted the attribution of an unauthenticated cut to Dürer himself, a second impression has been included in the present section for the sake of completeness, so far as duplicates were available. Similarly, wherever I have seen good cause to attribute to another artist a woodcut which has hitherto passed under Dürer's name, the best impression has, usually, been placed with the works of the master to whom it belongs, and a duplicate, if the collection contains one, represents the subject in this section. I have excluded, however, those subjects which are not connected in any way with the school of Nuremberg.

The arrangement of this section is by subject; but instead of placing first the subjects ascribed by Bartsch to Dürer, then those which he relegated to the appendix, then those described only by Passavant or Heller, I have combined all these groups—which stand on much the same level as regards authenticity—into a single series.

OLD TESTAMENT.

1. THE TEMPTATION OF JOB. B. app. 2. H. 1963. P. 222.

Job sits on a bundle of straw, leaning his head on his l. hand. His wife, in the dress of a woman of Nuremberg, stands r., and the devil stands behind Job, chastising him with a whip of two lashes; landscape background.

[155 × 120.] Modern impression (Derschau, B 1), with Dürer's monogram inserted in the r. upper corner.

Originally used in Ulrich Pinder's "Speculum Patientie," Nuremberg, 1509 (B.M.), where the impression is extremely clear.

NEW TESTAMENT.

2. THE NATIVITY AND THE ADORATION OF THE MAGI.
B. app. 3. H. 1967. P. 173.

A frieze divided into two parts by the stem of a tree lopped of its branches. To l. the Nativity: St. Joseph advances from l., holding a lantern, and the shepherds enter from r. To r. the Adoration of the

Magi: St. Joseph stands l. behind the Virgin, the three kings advance from r.

[62 × 267.] Good, early impression, which has been cut through the middle, down the stem of the tree, and joined again. Watermark, large high crown.

Presented by W. Mitchell, Esq., 1895.

Various opinions have been expressed regarding the authorship of this woodcut. Hauer, quoted by Heller, attributes it to the Augsburg artist who illustrated the "Trostspiegel" of Petrarch, and Cicero, "De Officiis." Passavant expresses the much more probable opinion that it was designed by Hans von Kulmbach, none of whose woodcuts, unfortunately, are signed. On the other hand, an old tradition at Basle attributes it to Hans Leu of Zürich, on the strength of an entry in the Amerbach inventory (*c.* 1560).[1] The style differs utterly from that of Leu's signed engravings and woodcuts, and agrees so entirely with that of the Nuremberg school that I have no hesitation in following the example of Bartsch and Passavant, and placing it accordingly. Copies of this woodcut were used for the decoration of calendars, and it is likely that the original was designed for the same purpose. The copy signed F on the l. side [63 × 266] was used on calendars printed by Wolfgang Huber at Nuremberg, 1512 (Albertina) and 1513 (Berlin) (Schorn, *Kunstblatt*, 1830, no. 28, p. 112; P. 173, copy A. P., however, says that F is on the r. side), and on Georg Tannstetter's calendar for 1514, printed at Nuremberg, a fragment of which is in the British Museum Library (Ephemerides), C. 18. e. 3. (27). On a fragment of Simon Eyssenmann's calendar for 1518, printed by Jacob Thanner at Leipzig (Print-room), is another copy, a cut [63 × 248] signed (Nagl. Mon. iii, no. 1449) in the r. lower corner of the l. compartment, containing the Nativity. This copy omits the landscape l. with the angel announcing the Nativity to a shepherd (*see* below, no. 2b). The calendar for 1518 (Leipzig) is also in the Liechtenstein collection at Vienna. An imitation, on a larger scale, of the composition of the Nativity alone, with the date 1511, occurs on two large broadsides in the Albertina, only one of which is described by P. (no. 265). This woodcut is by Wolf Traut (*see* below, no. 3, and the impression placed with woodcuts by Wolf Traut). One might expect to find a corresponding imitation of the Adoration of the Magi, but I have never seen it. Another, undescribed, imitation, by a Nuremberg artist, occurs in the "Catalogus Sanctorum" of Petrus de Natalibus, printed at Lyons by Sacon in 1519, and by Huguetan in 1542.

2a. THE NATIVITY AND THE ADORATION OF THE MAGI.

B. app. 3. H. 1967. P. 173.

A very late impression from the original block.

In the inventory of 1837.

2b. THE NATIVITY AND THE ADORATION OF THE MAGI.

Copy by

Cut described above. Fragment of a calendar for 1518 [sheet, 416 × 295], printed in red and black, worm-eaten, and otherwise damaged.

Collections: W. Bell Scott (F. 489, black), Franks.

Presented by Sir A. W. Franks, K.C.B., 1895.

3. THE NATIVITY. 1511.

Part of P. 265.

This is, in the main, the same composition as the l. side of no. 2, but reversed. To l. of the broken column, near the middle, the Virgin kneels, adoring the infant Christ. St. Joseph advances from r. with a lantern. In the landscape r. the angel announces the Nativity to a kneeling shepherd. In the r. lower corner is the date 1511 (the 5 reversed). At the other end, to l. of the Virgin, the composition differs from that of the other print. The gap in the wall, through which the shepherds were entering, is partially blocked up, leaving a window through which two shepherds outside, one seated, the other leaning on his staff, behold the scene in the ruined building. On a hill behind them we see their flocks of sheep and goats. The star shines immediately over the end of the wall.

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[1] Dr. B. Haendcke, "Die Schweizerische Malerei im xvi. Jahrhundert," p. 150, describes the Basle impression as unique. It has been reproduced, as Hans Leu, in Hirth-Muther, "Meisterholzschnitte," no. 113.

[81 × 312.] Early impression, but soiled; margin [2–3].
In the inventory of 1837.

4. THE AGONY IN THE GARDEN. (r. half.) H. 1970. P. 225.

Christ kneels l. with folded hands, looking up to r., where an angel appears out of a cleft in the rock, offering him a chalice with a cross rising from it; in the foreground r. St. Peter sits asleep, leaning back; his knife lies on the ground by his side. Single border, except on l. side.

[296 × 223.] Fair impression, on old paper, without watermark.
Collections: G. Storck (Milan, 1804), Mitchell.
Presented by W. Mitchell, Esq., 1895.

The l. half of the composition, containing the two other sleeping apostles and the armed men led by Judas, is on a separate block, of which the Museum has no impression. The complete print at Dresden is attributed doubtfully to Burgkmair. That is certainly a mistake; but it is difficult to make any definite suggestion regarding the artist, or to be sure that he belongs to the school of Dürer. The drawing is vigorous and the cutting effective, in a broad style, with much use of white line in the shadows. Date perhaps about 1525–1535.

5. THE CROWNING WITH THORNS. B. app. 4. H. 1971. P. 226.

Christ sits on a stone seat in a vaulted building, wearing the purple robe. A man who kneels r. mockingly places the reed sceptre in his hand. Three ruffians twist the crown of thorns about his head. In the foreground the false monogram of Dürer has been stamped on.

[245 × 176.] Late impression (XVI cent.); watermark, an escutcheon and the letters MM over a Gothic P.

The work seems to date from about 1500, and recalls, in a superficial way, some of the early woodcuts of Dürer. Notice the costume of the kneeling man, the view of a street through the open door, the round arch, and the decoration of the spandrels. But the faces suggest rather the school of Strassburg. The Albertina possesses two undescribed woodcuts by the same artist, the Flagellation, and Christ bearing the Cross, fragments, probably, of a complete Passion series.

6. CHRIST SHOWN TO THE PEOPLE. H. 1626. P. 174. R.—A 23.

Christ, seen nearly to the knees, stands in the middle with hands crossed and tied at the wrists. Pilate to r., in a turban, grasps the Saviour's mantle with his l. hand, while he holds out his r. hand with the palm upwards. A villainous-looking gaoler stands l. holding a rod and scourge. Between his head and Christ's r. shoulder the face of another man, who wears a high fur cap, is indistinctly seen in deep shadow. Behind this man is a round bulging pillar, supporting the roof of the judgment-hall, with a rope knotted round it. On the wall over Pilate's head is the date 1521.

[328 × 250.] Good impression, cut close to the border; slightly stained; Pilate's turban has been covered with white paint, traces of which remain. Watermark, Ha. 31.

In the inventory of 1837.

Undoubted rarity and an ill-founded attribution to Dürer have conspired to gain for this woodcut a reputation beyond its deserts. The name of Beham has recently been suggested with some degree of plausibility, but Dr. Pauli has not accepted the attribution. The influence of Dürer is strongly marked in the countenance of Christ, while other parts of the drawing are remote from his style. The original woodcut was unknown to B., and H. describes it as if Pilate stood l. and the gaoler r., while he omits the date. Other impressions exist at Bamberg (on vellum, much stained and damaged) and Coburg; a fine example, bought at the sale of the Cornill d'Orville collection, May, 1900 (lot 284), for the Stuttgart Cabinet, has been reproduced twice, in lithography by Retberg (*Naumann's Archiv*, xi, 265, 28), and in collotype in the Cornill catalogue.

6a. CHRIST SHOWN TO THE PEOPLE. B. app. 5. H. 1627.

Copy.

The composition is reversed, the ceiling is not drawn, and the head of the second gaoler is entirely hidden by Christ's l. shoulder. In the r. upper corner is Dürer's monogram in outline. The execution is very poor.

[325 × 252.] Late impression in chiaroscuro, the tone-block being printed in a dull green. Heraldic watermark.

Purchased from Herr Gutekunst, 1877.

In Heller's impression, at Bamberg, the tone-block is printed in brown.

† CHRIST ON THE CROSS, WITH THE VIRGIN AND ST. JOHN. 1509.
(Reproduction.) H. 1973. P. 228.

Photograph (reduced) of the impression [323 × 228] at Coburg. Other impressions are at Bamberg (on vellum), Berlin, and Vienna (Albertina, early impression on vellum, coloured). An interesting early work of some pupil or contemporary of Dürer; some details are in the style of Traut. The drawing of the vines that grow out of vases in the ornamental border, especially that on the r. side with a bird, closely resembles that on the woodcut of a gardener, P. 196. The date is oddly placed, and might be mistaken for a MS. addition, but it is an integral part of the woodcut, which probably belongs to a missal. An old pen-and-ink copy of the figures of the Virgin and St. John is in the Sloane volume of drawings by Dürer and his school in this Dept. (Sloane 5218, 112).

7. CHRIST ON THE CROSS, WITH THE VIRGIN AND ST. JOHN.
H. 1974. P. 175.

Copy.

The sun and moon, over the heads of the Virgin and St. John respectively, are not in the original cut. The execution is inferior.

[292 × 207.] Fairly good, old impression, without watermark; damaged in l. upper corner.

In the inventory of 1837.

Modern impressions of this block are in Derschau, D 4. This impression was taken before the block was cracked between the figure of St. John and the cross. The crack across Christ's left arm is just visible. A sharp early impression of the original woodcut at Coburg bears the inscription, "Gedruckt durch Hans Guldenmund Brieffmaler zu Nüremberg A." An impression in chiaroscuro (tone-block pink) at Hamburg has the same inscription on the lower margin.

8. CHRIST ON THE CROSS, WITH THREE ANGELS.

B. 58. H. 1643. R.—A 9.

Second state.

Christ hangs on the cross with head bent to l. An angel catches in a chalice the blood dripping from his r. hand, and in another that which flows from the wound in his side. A second angel r. catches the blood from the l. hand, and a third, with both wings spread, catches the blood from the wounded feet. The lower portion of the design, including the ground, the lower part of the cross, the drapery of the third angel, and his l. hand, is cut on a separate piece of wood added to the original block.

[585 × 421.] Fair impression, after a crack in the block, which passes across Christ's r. arm, the hair of the first angel, and the r. wing of the third. Another crack, through the l. arm, grazing the shoulder of the second angel, and crossing the l. wing of the third, is less conspicuous. Watermark, Ha. 54. Margin [3–5]

In the inventory of 1837.

In the first state, of which impressions are preserved at Berlin, Bremen, Gotha, Stuttgart, and Vienna (Albertina), the design is cut short at the foot of the first block, and the total height is 395 mm.

The woodcut may be founded on a drawing by Dürer, and the first two angels are very much in his style, but it cannot be supposed that he drew the whole upon the block.

8a. CHRIST ON THE CROSS, WITH THREE ANGELS.

B. 58. H. 1643. R.—A 9.

Second state. Another impression.

[518 × 418.] In this impression the defects of the block have been disguised by retouching, and the paper has been stained a pale brown. Watermark, a dog (?), not in Ha.

Presented by W. Mitchell, Esq., 1895.

Neither of the above impressions, though old, contains the text mentioned by Heller. Modern impressions of the original, and of the copy, H. 1644, are in Derschau, B 11.

8b. CHRIST ON THE CROSS, WITH THREE ANGELS. B. 58 A. H. 1645.

Copy.

A roughly cut copy, on a smaller scale, on two blocks, joined together at half the height of the design. The wings of the third angel appear mutilated. Over the Saviour's head is INRI, and over the l. beam of the cross the inscription, cut in the block:

"Herr meinen Gayst beuilch[1] ich dir
Dein gnädig Angsicht wend zu mir
Durch dein bitter leyden vnd sterben
Lass mich inn kainer Sünd verderben."

[500 × 360.] Late impression. No watermark.
In the inventory of 1837.

SACRED SUBJECTS.

9. THE ALTAR. H. 2054. P. 268.

Seven subjects, partly copied from compositions of Dürer, are combined in the form of an altarpiece, with a round-arched frame. At the top, under the arch, is the Trinity, from the woodcut B. 122. Then three subjects in a row: the Lamentation for Christ; Christ as Man of Sorrows, with the Virgin and St. John, from the engraving B. 3 (in reverse); the Assumption of the Virgin, from the woodcut B. 94 (partly in reverse). Then, in a second row, St. Christopher, St. Catherine, and angels ministering to souls in purgatory. On a ledge in front of the supposed picture are two kneeling figures, a male donor l. with St. Barbara and a female donor r. with St. Catherine. Between them, two empty escutcheons; two others are held by angels in the spandrels.

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[1] For "befehl" = "empfehle."

[342 × 271.] Late impression, after the block was much worn. Watermark, a fortified gate, not in Ha. (somewhat like Ha. 14).

Collection, Cornill d'Orville (blue stamp).

Purchased at the Cornill sale, May, 1900 (lot 407).

No early impressions of this woodcut appear to have survived, and even late ones are rare. It was probably designed by Erhard Schön, but I am unable to attribute it positively to him on the authority of these indistinct impressions. He copied not only Dürer, but Springinklee, and even earlier works of his own. The ornament of the frame is somewhat in Springinklee's taste, but the faces, especially in the Lamentation, and the landscape in the St. Catherine, are suggestive of Schön's style, about 1515.

10. THE LAST JUDGMENT. H. 2052. P. 267.

Below, l. the entrance to heaven, r. the jaws of hell. A scroll over the former has the inscription, "Cuiꝰ vult miseretur"; a similar scroll over the latter is inscribed, "Quem vult indurat." Above the level of these scrolls the three Persons of the Trinity are seen, as half-length figures, alike in features, apparel, and gesture, emerging from clouds. Each raises the r. hand in blessing and makes a gesture of reprobation with the l. hand. Double border.

[110 × 85.] Good impression, on the title-page of "Ein nutzbarliches | büchlein, von der entlichen volzie- | hung ewiger fürsehung, Wie das der wirdig vatter Joan | nes von Staupitz . . . gepredigt hat." (F. Peypus, Nuremberg, 1517; 4to. Muther 1173 and Taf. 214). Under the cut are the words "15 Jesus. 17. | Dein bin ich, mach mich selig. B. J. V. S." (Bruder Johann von Staupitz.)

In the inventory of 1837.

The attribution to Hans von Kulmbach, suggested by P., is probably right. The same cut was used in the Latin edition, "Libellus de Executione eterne predestinatiõis," 1517, and in Joh. Holtheuser, "Vom Jüngsten Tag." N. Knorr, Nuremberg, 1584; 4to. A large woodcut of the Last Judgment, in which the lower part of the composition strongly resembles the present cut, occurs in "Brandenburgische Halszgerichtsordnung." J. Gutknecht, Nuremberg, 1516; fol. (*See* p. 426.)

11. TITLE-BORDER, WITH THE BAPTISM OF CHRIST.
B. app. 30. H. 1934. P. 203. R.—A 43.

The border is composed of four blocks: 1, (top) three compartments—(a) the angel chaining Satan, (b) St. John writing the Apocalypse, (c) the Whore of Babylon; 2, (bottom) three compartments—(a) angel with cross, crown, and nails, (b) the baptism of Christ, (c) angel with spear and reed; 3, (l. side) Death with scythe and hour-glass standing on a vase full of bones; 4, (r. side) men and women fleeing from the apparition.

[256 × 172.] Fair impression, on title-page of the book described by P. as *f.* Watermark, small high crown.

Presented by Sir A. W. Franks, K.C.B., 1895.

An earlier impression (P. 203c) will be found attributed to Springinklee. A still earlier one (P. 203b) has on its back a woodcut certainly by Schön, and the impression is on that account necessarily placed among Schön's works.

HOLY FAMILY.—THE VIRGIN.

12. THE HOLY FAMILY. B. app. 12. H. 1994. P. 179. R.—A 30.

The Child sits in the lap of St. Anne, giving his blessing to Mary, who kneels r. Joseph stands l. farther back, holding his hat. Each person has a nimbus of rays drawn across a background of horizontal lines.

[79 × 56.] Poor impression, soiled by constant use, taken from a book of hours, printed in red and black; 8½ lines of text are on the back of the cut, ending with the words, "Surrexit do | minus de sepulchro: qui p nobis pependit in | ligno alleluia."

Purchased at the De Paar sale, October, 1854.

This woodcut appears to much greater advantage in fine impressions, which are very rare. It is a delicate piece of work, by an artist approaching Dürer rather closely. For the Virgin, compare the drawing Lippmann 272.

13. THE HOLY FAMILY. H. 1987.

The same composition on a larger scale, with the addition of St. Joachim to r. of St. Anne, and other variations. St. Anne is seated on a grassy bank with a front of boards; St. Joseph's hands are clasped; Christ is not blessing His mother. The background is white and the nimbus, in all cases, round, not composed of rays.

[300 × 225.] Late impression from the black block only, without date or monogram on the stone. Watermark, imperial eagle.

In the inventory of 1837.

H. seems to be right in describing this block as a copy of that dated 1519, B. app. 10, H. 1986, which P. attributes unhesitatingly to Dürer. In my opinion it is only an imitation of the little cut B. app. 12, or another woodcut from the same design. The better impressions of the copy itself are in chiaroscuro, with Dürer's monogram on the stone, and the address, "Gedruckt zu Nürnberg durch Hans Glaser Brieffmaler auff S. Lorentzen Platz" (H.).

14. THE VIRGIN WITH THE CHILD IN SWADDLING CLOTHES. H. 1808. P. 177. R.—A 60.

Another impression, cut to the circle, of the woodcut already described (p. 305, no. 123), and attributed to Dürer.

[Diam. 90.]

In the inventory of 1837.

15. THE CORONATION OF THE VIRGIN.

The Virgin kneels, facing directly to the front, with her head slightly inclined to r. Her hair falls evenly over both shoulders, her hands are crossed on her bosom, her eyes downcast. God the Father r. and God the Son l. hold a crown over her head. Each Person wears an imperial crown; the Father, a venerable, long-bearded figure, holds a sceptre in his l. hand, the Son's l. hand rests on an orb in his lap; his beard is short. The Dove floats over Mary's head. The background is empty, save for some slight indications of clouds in the lower portion.

[195 × 163.] A somewhat late impression in chiaroscuro, the tone-block printed in a warm reddish brown. The border-line of the outline-block is broken in many places. The circle of light surrounding the Dove has been coloured yellow (now turned a dull green), probably by aid of a stencil-plate, leaving out a white circle for the nimbus of the Dove. On the back the same woodcut is printed a second time, less distinctly.

Presented by W. Mitchell, Esq., 1895.

This woodcut is undescribed, and very rare. An impression of the outline-block only is at Erlangen, with the remark that the composition is from the Heller altarpiece. The resemblance to that painting, however, is superficial. The woodcut seems to be an original work of some Nuremberg artist, rather early, perhaps about 1510, and nearer to Baldung than to Dürer. The draughtsman had probably seen Schäufelein's cut of the same subject in "Speculum Passionis," 1507.

SAINTS.

16. ST. ARNOLPH. B. app. 23. H. 2034. P. 191.

A bishop with a triple nimbus, vested in mitre, amice, and chasuble, stands three-quarters to r. holding a crozier in his l. hand and giving the benediction with his r.

[185 × 88.] A poor impression, damaged in parts

In the inventory of 1837.

A copy of the figure by Dürer on the outer column l. of the Triumphal Arch.

17. THE MARTYRDOM OF ST. CATHERINE.

St. Catherine in profile to l., crowned, kneels in the foreground. One of her executioners stands l. near the broken wheel, under the fiery hail; another is seen lying dead between St. Catherine and the wheel. To r. another executioner, with slashed sleeves, holds a sword in his r. hand and lays his l. hand on St. Catherine's shoulder. A group of five men stands farther back, the first of whom, wearing a turban, is meant, apparently, for the tyrant Maximin or Maxentius. Single border.

[149 × 105.] Good impression on the back of the title of the following work, "Diue Catharine vir | ginis per Petrū Chalybem | heroica vitæ descriptio," etc. . . . F. Peypus, Nuremberg, 8 March, 1515. The printed title is surrounded by an architectural border in the shape of a portal with two dolphins above.[1]

Purchased from Mr. Lumley, 1856.

The martyrdom of St. Catherine should be compared with the Crucifixion in another book printed by Peypus, Luther, "Von den guten Wercken," 1520.

18. ST. CHRISTOPHER. B. app. 16. H. 2013. P. 181.

The saint advances towards the r., leaning on a pole which branches at the top. The Child lays his l. hand on the saint's head and his r. foot on St. Christopher's shoulder. The hermit, with a lantern, stands on the shore r. Rushes grow in the l. lower corner, and a shore with low hills extends along the l. side of the water. The moon shines near the top of the pole.

[297 × 221.] Modern impression (Derschau).

Purchased from Herr Gutekunst, 1867.

A poor work of the school of Dürer, which may, however, have produced a much better effect in the early impressions.

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[1] The same title was used in Petrus Lombardus, "Compendium Theologio," F. Peypus, Nuremberg, 11 Feb. 1515.

19. ST. CHRISTOPHER. **B. 105. H. 1827. R.—A 10.**

Second state.

The saint stands with body directed to the front, but head turned upwards to r. He holds a pole in his r. hand and raises his l. hand to the level of the head of Christ, who sits astride on Christopher's shoulders, giving the benediction with the r. hand and holding an orb in the l. On the shore the hermit, with a lantern, stands in front of a building surrounded by trees. The design was originally cut off at the point where St. Christopher's legs emerge from the surface of the water. The continuation, showing his feet and the end of his mantle, was added on a separate block. There is no signature.

[442 × 186.] Old impression, heavily inked, and indistinct in parts; the paper has brown stains. Watermark, large eagle (shape indistinct).

In the inventory of 1837.

An impression of the very rare first state, before the addition of the feet, is at Stuttgart: this second state is equally rare. The pen-and-ink drawing, tinted with water-colour (431 × 189 mm.), which this woodcut reproduces in reverse, is in the National Gallery at Budapest, and has been reproduced in the Albertina publication of drawings, iv, 428. It is not there attributed to Dürer or his school, but a remark in the text ascribes it to the same master as the large early St. Sebastian (P. 182). That is an attribution which I cannot accept. The St. Christopher, though doubtless earlier than 1525, is decidedly of the XVI century, and has nothing archaic about it, except in the weakest part, the background with the hermit, whereas I believe the St. Sebastian to date from about 1495 (*see* p. 268), and to be an early work of Dürer himself, who is certainly not responsible for this St. Christopher.

19a. ST. CHRISTOPHER. **B. 105. H. 1827. R.—A 10.**

Third state.

Dürer's monogram and the date 1525 have been added in the l. upper corner.

[449 × 186.] Better printed than the earlier impression. A slight crack extends from top to bottom of the original block, near the middle; it does not extend to the additional piece. Watermark, eagle and crown.

Collections: Durazzo, Mitchell.

Presented by W. Mitchell, Esq., 1895.

† ST. GEORGE. **H. 2015. P. 250.**

(Reproduction.)

Photograph of a round woodcut at Coburg [diam. 72]. An interesting work of the school of Dürer, probably by Springinklee or Schön, perhaps rather the latter; notice the drawing of the grass on the round hillock l.

20. ST. JEROME. **H. 2016. P. 188. R.—A 63.**

St. Jerome, with a nimbus of rays, kneels three-quarters to r., holding his garment open with his l. hand, while with the other he beats his breast with a stone. His eyes are fixed on a crucifix placed in the hollow of a dead tree r. His hat hangs from a bough of this tree, and his mantle is thrown across another bough. The lion lies in the foreground r. A chapel with an apse and buttresses stands on rising ground l. behind the saint. Single border.

[153 × 103.] Good early impression, with no text on the back, the paper somewhat stained. No watermark.

In the inventory of 1837.

A puzzling woodcut, nearer, perhaps, to Wolf Traut than to any other artist of the school whom I can name. It was used as an illustration in a number of books printed by Hieronymus Hölzel at Nuremberg, from 1511 (not 1507) onwards. P. describes the editions inaccurately. Of the books which he numbers *a* and *b*, there are editions both of 1507 and 1514; the woodcut only occurs in the latter. His *e* is the same work as *c*. Of *f*, the British Museum possesses two editions, neither of which contains the woodcut. I have not seen *d*. I can vouch for the accuracy of the following list, as far as it goes; it is doubtless incomplete:—

α Apologia Sacre scripture. (At end) Anno Salutis . Millesimo quingentesimo vndecimo . Die v'o xvj . Mensis Decembris. (B.M.)

β Expositio misse do | mini Hugonis Car | dinalis ordinis | Predicatorū. (At end) . . . 15014. Die . xix . mensis May. (*Ibid.*)

γ Tractatus de horis | Canonicis dicēdis pulcerrimus: | A domino Alberto de Ferra- | rijs vtriusqꝫ Juris doctore | de Placentia editus. (At end) . . . 1514 Die . viij . Mensis Junij. (*Ibid.*)

δ Epistole Frācisci Philelphi equitis aurati (in red). 1514. (Munich, Hof- u. Staatsbibl.)

ϵ Same title (in black). 1517. (*Ibid.*)

ζ Confessionale cōpendiosum . . . patris Jacobi de Paradiso. (At end) 1520 . die . xix Mensis Maij. = P. c. (B.M.) The impression of the cut here looks very late.

In all these books the woodcut occurs on the verso of the first leaf, so that it has the printed title on the back (recto of the leaf).

21. ST. JEROME. B. 115. H. 1848. R.—A 12.

St. Jerome, with a round nimbus, kneels facing to l., holding a stone in his r. hand, before a crucifix which rests against the trunk of a large tree. A Bible lies open at the foot of the tree. There is a wooded background, with a stag standing r. on a slight eminence. A mountain stands out white in the distance against a dark sky, shaded horizontally. Double border.

[Diam. 58.] A clear impression, somewhat worn, and cut irregularly within the outer line of the border.

Collections: v. Nagler (F. 524), Berlin Museum (dupl. F. 329), Mitchell.

Presented by W. Mitchell, Esq., 1895.

A good cut, perhaps by Springinklee, but I can find no convincing proof that it is his.

21a. ST. JEROME. B. 115. H. 1848. R.—A 12.

[Diam. 59.] A blacker impression; the lines have thickened, and detail is lost. The outer border-line is nearly intact. Well preserved, except one damaged spot near the foot of the tree.

In the inventory of 1837.

22. THE MARTYRDOM OF ST. LAURENCE. H. 2018. P. 244.

[240 × 161.] A poor impression.

In the inventory of 1837.

An early work of Baldung (*q.v.*).

23. ST. SEBALD. B. app. 19. H. 2023. P. 184. R.—A 36.

[172 × 125.] Fair impression, on yellowish (stained?) paper, on back of the title-page of "Die hystori des lebēs: | sterbens vnd wunderwerck des hey- | ligen Peichtigers vñ grossen nothelffers Sant Se- | balds." H. Hölzel, Nuremberg, 1514; 4to.

Collections: Firmin-Didot (F. 21), Mitchell.

Presented by W. Mitchell, Esq., 1895.

Certainly by Springinklee (*q.v.*).

24. ST. SEBALD IN THE NICHE. 1518.

B. app. 21. H. 2024. P. 183. R.—A 37.

Attributed to Springinklee (*q.v.*). This is a later impression.
In the inventory of 1837.

25. SS. VALENTINE, STEPHEN, AND MAXIMILIAN.

B. 109. H. 2233. R.—A 11.

The patron saints of Passau, with the arms of the diocese and of the Bishop, Wigileus or Vigelinus Fröschl (1500–1516), from the Passau Missal, printed by J. Gutknecht, Nuremberg, 1514. The woodcut bears, in the first state, the monogram of Wolf Traut (*q.v.*).

[252 × 186.] Late impression.
In the inventory of 1837.

ALLEGORICAL, MYTHOLOGICAL, AND SECULAR SUBJECTS.

26. THE OPPRESSION OF THE COMMON PEOPLE.

B. app. 33. H. 2061. P. 276. R.—A 46. Pauli (Beham) 1425 iii.

An ass (Der arm gemein esel), symbolical of the common people, is ridden by two oppressors, a prince (Tyran), who brandishes a spear and holds a sceptre, and a Jewish usurer (Wucher), who is flaying the poor beast alive. An open grave stands ready by its side. The ass has kicked down Hypocrisy (Gleissnerey), represented as a monk with breviary in one hand, money-bag in the other; but Reason (Vernüfft) holds a cloth before its eyes to intercept its view of the Word of God. Justice (Gerechtikeyt), who sits in the stocks, is wiping her eyes, and Religion stands by to comfort her, holding a sword in her r. hand and the Bible (Wortt Gottes) in her l. hand.

[165 × 390.] Late impression. Watermark: eagle and crown.
In the inventory of 1837.

Early editions of this Reformation satire, with verses by Hans Sachs above and below, were published by Hans Guldenmund in 1525 (Hamburg) and 1526 (Berlin, Coburg, on vellum, coloured). The woodcut appears to much greater advantage in these clear, early prints, and after seeing the impression at Coburg I was strongly inclined to attribute the design to H. S. Beham, of whom the rider with the hat and feathers especially reminded me. I was not then aware that this attribution had already been proposed by Dr. W. Schmidt (*Repertorium*, xx, 479). Dr. Pauli does not accept it. The engraved copy published by E. Kieser, 1617 (H. 2062), attributes the design to Dürer, and dates it 1522 (of this copy there is a later state, dated 1647). The woodcut in Derschau (B 10) is a late impression of a copy which Heller described by mistake as the original (*see* Schorn, quoted by P.).

27. THE TAPESTRY AT MICHELFELD.

B. app. 34. H. 2059. P. 275. R.—A 47. Pauli (Beham) 1426.

[135 × 881.] A later impression of the woodcut already attributed, with some hesitation, to Dürer (p. 341, no. 149). Watermark, fortified gate (not Ha. 14).
Purchased from Herr Gutekunst, 1867.

28. THE JUDGMENT OF PARIS. B. 134. H. 1890. R.—A 5.

The sleeping Paris, in armour, reclines l. against a bank near a fountain. Mercury, an old man in a mantle, holds the apple in his r.

hand, and touches Paris with his l. hand to wake him. The three goddesses stand r., and beyond them the horse of Paris is seen among the trees. The background is heavily shaded with cross-hatching. Double border.

[Diam. 57.] The outer border-line is almost entirely cut away; otherwise a good impression of this rare woodcut, in which I cannot recognise with certainty the style of any of Dürer's pupils.

Presented by W. Mitchell, Esq., 1895.

29. THE EMBRACE. B. 135. H. 1898. R.—A 16.

A landsknecht and a woman sit, clasped in one another's arms, under a large tree r. Another woman is indistinctly seen sitting near them, and a second landsknecht stands in the foreground l. A mountain appears in the distance beyond the wood, and the sky is shaded with horizontal lines. Double border.

[Diam. 56.] A fair impression, well preserved, with margin [size of paper, cut square, 58 × 58].

Presented by W. Mitchell, Esq., 1895.

Certainly by the same artist (Springinklee ?) as no. 21, St. Jerome, B. 115. I am not sure that the Judgment of Paris is also his, in spite of the resemblance in externals.

30. A MOUNTED TURK. *Naumann's Archiv*, ix, 212.

A Turkish horseman, in profile, with long plumes in front of his turban, holding a banner with crescent and star, is galloping to r. The sky is white; the stump of a tree and several tall plants rise in the foreground. Single border.

[113 ×76.] Fair impression; the border-line is broken in two places at the top. A complete leaf [156 × 112] of yellowish paper, without watermark, from an octavo book; no text on either side.

Presented by W. Mitchell, Esq., 1895.

This woodcut was introduced into the Dürer literature by Cornill d'Orville, who bought an impression (Cornill sale, 1900, lot 442) as a Dürer at a sale at Cologne. He was inclined to regard it as an early work of the master himself. Like many other rare woodcuts in the Cornill collection, attributed to Dürer, it acquired a wholly undeserved reputation, and was reproduced in lithography by Retberg, in 1864 (*Naumann's Archiv*, xi, 66, 14). It is an illustration from one of the numerous books and pamphlets on Turkish subjects which appeared towards 1530, but I have not yet found a clue to its identification, though I suspect that the printer may have been Peypus, and the designer possibly Erhard Schön.

31. THE PRINTING-PRESS. H. 2093. P. 286.

The press described (in type) as "Prelum Ascēsianū," and dated 1520, fills the greater part of a narrow room, in which three men are working. Single border.

[117 × 80.] Good impression, on the title-page of "Aetatum | Mundi Septem supputatio, per Carolum Bouillum | Samarobrinū," etc. (Charles de Bouelles). Under the woodcut are the words "Venundatur Iodoco Badio Ascensio."

Purchased from Mr. Russell Smith, 1863.

This woodcut served as the printer's mark of Josse or Jodocus Badius (d. 1535), a native of Aasche, near Brussels, whose press was at Paris. The work is clearly not

French, and the man standing in the background l. is so much in Dürer's style that one is tempted to conjecture that Badius might have obtained the design from the German master during his visit to the Netherlands. The hypothesis, however, is entirely without confirmation. The woodcut is reproduced (inaccurately) by Silvestre, "Les Marques d'Imprimeurs," no. 468.

PORTRAITS.

32. ALBRECHT DÜRER. B. 156. H. 1953. R.—A 17.

Bust in profile to l., with straight hair, cut short over the brow, longer at the side, where it hides the ear completely, moustache and short curly beard; white frilled collar and mantle of thick stuff, turned back at the throat. In l. upper corner, Dürer's arms; the background otherwise quite empty. Thick single border-line. Inscription at top, "Albrecht Dürer Conterfeyt in seinem altter | Des Lvi. Jares." Below, a poem in three columns, each of eight lines, beginning, "Schaw an so du erkennen wilt | Die ob abconterfeyt pilt | Ist Albrecht Důrer der berůmpt | Maler zů Nürnberg hoch geplůmbt," etc., ending, "Dieser künstreych man ist gestorben | Gleich sechs vnd fünfftzig jare alt | Als man nach Christi gepurt zalt | Fünfftzenhundert acht vnd zwentzig jar | Am sechsten des Aprilis fürwar." Below the poem, in a single line, "Getruckt durch Hans Glaser Brieffmaler zu Nürnberg auff der Schmeltzhücen."

[292 × 257.] Good impression; the background has been coloured blue, the mantle violet, and the colour has been partly effaced by washing; the head remained uncoloured.

Purchased at the Hebich sale, Berlin, 23 Feb. 1885.

Retberg describes this woodcut quite correctly as a meritorious work of the school of Dürer, without artistic qualities, and certainly not by the master himself. It is important as the only portrait of Dürer at the end of his life that we possess. It seems to have been produced in order to meet the large demand for portraits of the famous painter to which his death gave rise; the early editions have become rare. An earlier impression than any here is the property of Stonyhurst College, Lancashire.

32a. ALBRECHT DÜRER. B. 156. H. 1953. R.—A 17.

Later edition.

The last words of the heading read, ". . . in seinem alter | Des LVI. Jares." The verses at the foot are printed in smaller type and surrounded by an ornamental beaded moulding. In the last line "Mayen" has been substituted for "Aprilis." The address reads, "Gedruckt zu Nůrberg, bey Hans Wolff Glaser."

[295 × 258.] Fair impression, a good deal later than the preceding. A slight crack in the block starts from the border-line under the L of LVI, and can be traced across part of the head. Not coloured.

Presented by W. Mitchell, Esq., 1895.

32b. ALBRECHT DÜRER. B. 156. H. 1953. R.—A 17.

Later edition.

Heading as in 32a, but in different type. The verses begin with a large initial S. The last line has "Mayen." Address, "Gedruckt zu Nůrnberg, bey Wolff Drechssel, Formschneider."

[296 × 260.] Fair impression. The crack has hardly advanced, but part of the border-line is broken away to l. of Dürer's arms.
Presented by W. Mitchell, Esq., 1895.

32c. ALBRECHT DÜRER. B. 156. H. 1953. R.—A 17.

Later edition.

Dürer's monogram and the date 1527 have been inserted within the open door of the arms.

[296 × 259.] Poor impression, without margin. Watermark, Ha. 41.
Sloane collection.
In the inventory of 1837.

32d. ALBRECHT DÜRER. B. 156. H. 1953. R.—A 17.

Later edition.

The shield containing Dürer's arms, still with the monogram and date, has been cut out of its original position in the corner and inserted immediately in front of Dürer's brow, so that his hair touches the r. side of the shield. No border-line.

[192 × 178.] Poor impression, on crumpled paper, and cut down. Watermark, an eagle.
In the inventory of 1837.
This state has not been described.

32e. ALBRECHT DÜRER. H. 1955.

Copy.

[290 × 256.] Impression of 1781, from the block preserved at Vienna; this copy has the monogram and date in the shield; the lines are coarser throughout than in the original. Inscription below, "Alberti Dureri Effigies, | Edita ex lignea Tabula ab eodem A. MDXXVII. incisa, quae Vindobonae in Aug. | Bibliotheca Caes. Reg. asservatur. | MDCCLXXXI."
Purchased from Mr. Ellis, 1865.

TITLE-BORDERS AND ORNAMENTAL COMPOSITIONS.

33. THE PIRKHEIMER BORDER. H. 1936. P. 205. R. 200.

[195 × 125.] Good impression on sig. a iii r. of "Plutarchi Chaeronei | de his qui tarde a | numine corri- | piuntur li- | bellus." (F. Peypus, Nuremberg, 30 June, 1513.)
Presented by W. Mitchell, Esq., 1895.
See Springinklee, no 1.

33a. THE PIRKHEIMER BORDER. H. 1936. P. 205. R. 200.

[195 × 125.] Late impression, without text.
In the inventory of 1837.

34. BORDER WITH AN ANGEL PLAYING THE LUTE.
H. 1935. P. 204. R.—A 67.

Second state.

[167 × 128.] Good impression, without text, coloured. The rectangular space designed for the title has been used for an astrological diagram, drawn in red and black ink, and the back of the leaf is also occupied by astrological signs, drawn in red, with explanations written in black ink. The tree has been removed from the escutcheon at the foot of the print, and the oval space which contained it remains empty.

In the inventory of 1837.

The woodcut was used in 1526 as title-page to the work, "Anzaygung etlicher Irriger mengel," etc. (not in the British Museum). If it could be proved that the border was in existence some years before 1526, I should be inclined, in spite of certain difficulties (*e.g.* the head of the angel), to attribute the design to Springinklee.

† BORDER WITH AN ANGEL PLAYING THE LUTE.

(Reproduction.) H. 1935. P. 204. R.—A 67.

Lithograph by Retberg, 1864 (*Naumann's Archiv*, xi, 67, 19), showing the tree in the shield and the printed title.

Presented by Retberg to F. Prestel, and by him to the British Museum, 1870.

† THE GARDENER.

P. 196. R.—A 65.

(Reproduction.)

Lithograph by Retberg, 1864 (*Naumann's Archiv*, xi, 66, 13), from the impression, then believed to be unique, in the Cornill d'Orville collection [148 × 37].

Presented by Retberg to F. Prestel, and by him to the British Museum, 1870.

† THE GARDENER.

P. 196. R.—A 65.

(Reproduction.)

Collotype from the same impression; illustration to the Cornill sale-catalogue, Stuttgart, 1900, lot 362.

This interesting woodcut of the school of Dürer may be compared especially with the vine-border of the Crucifixion dated 1509, H. 1973 (*see* p. 351). The gardener reminds one also of the man crouching under the vase on which Death stands, in the l. panel of the border, B. app. 30 (*see* p. 353). The Cornill impression has been repeatedly described as unique, but a second impression is preserved in the Hofbibliothek at Vienna, where the woodcut is introduced as an ornamental panel between two columns of verse by S. Brant on a broadside printed by Hieronymus Hölzel, after the accession of Leo X (1513). The large woodcut at the top of the broadside, described by Nagler (Mon. i, p. 180, 78), is by Wolf Traut (*q.v.*), but it is doubtful whether the Gardener is to be attributed to the same artist.

† ORNAMENTAL LETTER S.

(Reproduction.)

Photomechanical reproduction of the original impression [348 × 246] in the university library at Erlangen, published by the Dürer Society, 1900 (iii, 31). The Berlin Cabinet possesses another impression, slightly cut at the sides, from which a reduced collotype was made in 1877 for J. E. Wessely's "Das Ornament und die Kunstindustrie," etc., i, 48, no. 117. Wessely says that Schorn attributed the woodcut to Dürer;[1] he himself suggests the name of Urs Graf. In the text accompanying the Dürer Society's reproduction I suggested Flötner as the possible author; Dr. Carl Giehlow has reminded me since then of the claims of Hans Dürer, and I am inclined to think that he is right. At any rate there can be little doubt that the woodcut should be placed with the works of the school of Dürer.

35. THE COLUMN.

B. 129. H. 1916. R.—A 14.

A naked satyr sits on the top of the capital, holding in both hands a cord, on which bead and other ornaments are strung. The ends of the cord hang down on either side of the column, and a wreath slung between them carries a bunch of grapes. The capital is of a fanciful, pseudo-Corinthian design, with roses on long stalks growing out of the curling leaves. At the foot of the fluted shaft two winged harpies, with women's heads and bodies, long hair and lion's feet, are bound to the column. Two large ram's horns project from the upper member of the base, which has a large ram's skull in front; three ram's heads are attached to a lower member; below this the base expands to a wide bulbous shape, and then contracts, ending finally in the shape of a turnip, with leaves and roots attached to it, which two plump angels or genii are lifting from the ground. The whole work is cut on four blocks, without a border-line.

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[1] This attribution is not to be found among Schorn's supplementary notes to Heller, based on the Nagler collection, which were published in the *Kunstblatt* (supplement to the *Morgenblatt*, Stuttgart and Tübingen) in 1830. Wessely perhaps records some unpublished remark of Schorn's.

[1604 × 227.] Very fine impression, without date or inscription; watermark, a dog. Slightly damaged, but carefully repaired and mounted on linen. The satyr's horns, the r. half of the capital and some of the beads are gilded with gold leaf applied to a red ground. No other portions are coloured.

In the inventory of 1837.

Complete impressions of the column are extremely rare. H. mentions one in the Städel Institute at Frankfort, and Schorn (*Kunstblatt*, 1830, p. 108) describes two impressions, with the date 1517, in the Nagler collection, now in the Berlin Cabinet. Another dated impression is in the Germanic Museum, Nuremberg. The finest undated impressions, such as the present example, are earlier than those dated 1517.

The drawing, by some pupil of Dürer (Springinklee?), which served as the immediate pattern for the woodcut, is preserved in the British Museum (Sloane 5218, 87-89), with the exception of the fourth sheet, containing the base, which is missing. It formed part of the Sloane collection of Dürer drawings, contained in a black leather volume with binding dated 1637 and a Dutch inscription. The drawing is in pen-and-ink outline, tinted with water-colour in six colours, pink, brown, yellow, green, blue, and violet, against a black background. The woodcut reproduces the drawing in reverse, on the same scale and with very slight deviations in detail. These water-colour drawings made in Dürer's studio generally mark an intermediate stage between the master's first sketch in pen and ink or chalk and the finished work. They were made especially as patterns to guide the draughtsman in transferring a design of Dürer's to the block, when this was not done by his own hand. Dürer's original sketch in this case is not preserved, but there is a similar column lifted by angels, with a seated satyr at the top, among the marginal decorations of the so-called "Prayer-book of the Emperor Maximilian" at Munich (no. 12 of Strixner's lithographs).

HERALDRY.

36. THE ARMS OF THE EMPIRE AND OF NUREMBERG.

B. 162. H. 1942. R.—A 20.

[245 × 168.] A later impression, with no text on the back, of the woodcut attributed above (p. 337, no. 144) to Dürer.

In the inventory of 1837.

36a. THE ARMS OF THE EMPIRE AND OF NUREMBERG.

B. 162. H. 1942. R.—A 20.

A modern impression (*c.* 1800 or later ?) on blue-grey paper.

Purchased from Mr. Durrell, 1848.

37. ARMS OF THE BEHAIM FAMILY.

B. app. 57. H. 2122. P. 306. R.—A 58.

First state, with the tilting-helm.

[127 × 107.] Old impression, richly illuminated in water-colour, body-colour, and gold; the white-lead used for silver has turned a dark grey. The entire background, whether shaded or not, has been filled in with an opaque blue, with the exception of a small space between the legs of the wild man. The scroll below is left blank, but the r. shield has been filled in with a blackamoor's head, in profile to l., bound with a scarlet riband tied at the back, on a gold field. The illuminator has given the helm the shape which was introduced on the block itself in the second state; the original shape can only be seen indistinctly from the back of the impression, but the condition of the wild man's r. shoulder, distinctly visible through the transparent green tint, shows conclusively that this is an impression of the first state, which is much rarer than the second. On the back is the following inscription, written by a XVI century hand in ink which has faded to a pale brown: *Raphael Beheim vnnd seiner Hausfrawen allerseligen Wappen. Sy war ein geborne Buschin von Langersheim.* Under this is written: *seltener 1^{ter} Abdr: mit dem geschlossenen, hier auf d. Rückseite d. Blattes erkennbaren Helme. J. A. Boerner, 1857.*

Presented by W. Mitchell, Esq , 1895.

It is difficult to form any opinion as to the authorship of this woodcut, since the figure of the wild man is almost entirely hidden by the helm and shields. P. and R. attributed it to H. S. Beham. Rosenberg, in his Beham catalogue, places it among the doubtful woodcuts (no. 36), while Pauli rejects it (no. 1474). The decorative part of the design betrays a fairly skilful imitator of Dürer's own style; the partial shading of the background with horizontal lines is also in Dürer's manner (*cp.* B. 159, 160), but the drawing is not vigorous enough to be attributed to him; the decoration seems rather to be imitated from B. 159.

Biedermann, in his "Geschlechterbuch der Nürnberger Patrizier," gives the following information about the member of the Behaim family to whom this impression belonged. "Raphael Behaim zu Steinbach, geboren anno 1542 den 21 Jul., ward Rittmeister zu Strassburg, erheyratete das Guth Steinbach, starb an. 1592 den 14 Jan. zu Nürnberg und hat 2 Schilde zu St. Sebald und St. Catharina. Gem. Beanicephora Buschin, Hrn. Heinrich Buschens von Langersheim in Elsass und Frauen Anna Buschin einer gebornen Hundin von Wenckheim Tochter." Biedermann does not mention the date of the wife's death, which had already taken place when the MS. inscription, quoted above, was written. The painting of the woodcut must be later than 1560, at any rate, and this proves that impressions of the first state of the woodcut were still in use at that date.

37a. THE ARMS OF THE BEHAIM FAMILY.

B. app. 57. H. 2122. P. 306. R.—A 58.

Second state.

The original tilting-helm has been removed and one of later shape, with a barred visor, inserted in its place on a separate piece of wood measuring 18 × 22 mm.

[125 × 106.] Good impression, uncoloured, on old paper without watermark. The r. shield was left blank on the wood-block, obviously with the intention of allowing any male member of the family to use the impressions, probably as book-plates, with the arms of his own wife inserted by hand in the vacant space, as was done by Raphael Behaim in no. 37.

In the inventory of 1837.

38. THE ARMS OF THE FAMILY OF KRESS VON KRESSENSTEIN.

B. 161. H. 1941. R.—A 19.

[325 × 269.] Fair impression, not early; indistinct and retouched on l. side of helm. Watermark, castle gate with letters M L below.

Collections: Bell Scott (F. 489), Mitchell.

Presented by W. Mitchell, Esq., 1895.

As R. observes, the date of the woodcut is undoubtedly later than that of Dürer's death; the Kress family did not use peacock's feathers as part of their crest till 1530. The man's face in the crest is in Flötner's manner.

† THE ARMS OF DON PERO LASSO. H. 2125. P. 216. R.—A 71.

(Reproduction.)

Lithograph by Retberg, 1864 (*Naumann's Archiv*, xi, 66, 11), from the unique original formerly in the Cornill d'Orville collection (sale-catalogue, May, 1900, no. 381).

Presented by H. A. Cornill d'Orville to F. Prestel, and by him to the British Museum, 1870.

The design may be by Dürer, but it is not authenticated in any way.

† THE ARMS OF WILHELM LÖFFELHOLTZ. P. 215. R.—A 70.

(Reproduction.)

Lithograph by Retberg, 1863 (*Naumann's Archiv*, x, 283, 2), from the original impression at Stuttgart.

Presented by Retberg to F. Prestel, and by him to the British Museum, 1870.

R. gives the height as 450 mm. instead of 405.

39. THE BOOK-PLATE OF WILIBALD PIRKHEIMER.

B. app. 52. H. 2139. P. 212. R. 50.

[151 × 118.] A late impression of the woodcut already (p. 283, no. 25) attributed to Dürer.

In the inventory of 1837.

40. THE ARMS OF THE PÖMER FAMILY.

B. app. 53. H. 2141. P. 315. R.—A 55.

[164 × 114.] Good impression, slightly damaged; no watermark.

In the inventory of 1837.

By H. S. Beham (*q.v.*), Pauli 1351. A book-plate. A reproduction with the heraldic tinctures has been published in the *Zeitschr. f. Bücherzeichen*, vi, 78.

41. THE BOOK-PLATE OF HECTOR PÖMER. B. 163. H. 2140. R.—A 21.

[296 × 196.] Good impression; watermark, Ha. 41.

In the inventory of 1837.

Designed by H. S. Beham (*q.v.*), Pauli 1352, and cut by R.A. (Andreä?), 1525.

42. THE ARMS OF SCHEURL AND TUCHER. H. 2146. P. 214.

[298 × 204.] Good, old impression, in an undescribed state, with Dürer's monogram inserted in r. lower corner.

From the collection of book-plates bequeathed by Sir A. W. Franks, K.C.B., 1898.

This belongs to a group of woodcuts which I attribute to Wolf Traut (*q.v.*).

42a. THE ARMS OF SCHEURL AND TUCHER. H. 2146. P. 214.

[296 × 204.] A later impression, without the monogram. Watermark, a small eagle.

Presented by W. Mitchell, Esq., 1895.

† THE ARMS OF SCHEURL AND FÜTTERER. B. 164. H. 1943. R.—A 22.

(Reproduction.)

Photograph of an undescribed first state, in the collection of P. Gellatly, Esq., of Loughton, Essex, formerly in the Cornill d'Orville collection. The second large shield r. contains the arms of Fütterer; the other arms are the same as in no. 43. The tablet contains the following inscription, printed with type: "MIHI AVTEM ADHE- | RERE DEO, bonum est. | Ch. Sch. D. nascitur XI No | uemb. MCCCCLXXXI." There are no inscriptions on the margin.

Christoph Scheurl (1481–1542) married Katharina (1491–1543), daughter of Ulrich Fütterer and Ursula, by birth a Behaim, on 29 August, 1519.

That is, accordingly, the earliest possible date for this state, but the block may be still earlier, for the Fütterer arms could have been inserted; the limits of the heraldic design do not extend to the edge of the escutcheon.

43. THE ARMS OF SCHEURL AND ZINGEL. B. 164. H. 1943. R.—A 22.

Two escutcheons, with a panther rampant for Scheurl l. and a winged arrow for Zingel r., are placed under a helm surmounted by the Scheurl panther crest. Under the escutcheons an angel holds a tablet prepared to contain an inscription printed in movable type. The arms, crest, and angel are enclosed in a quatrefoil, which is itself surrounded by a laurel wreath tied in four places with ribands. Between the ribands and the angles of the quatrefoil are placed four small escutcheons with the arms of Scheurl l. and (?) r., above, Tucher l. and Pfinzing r., below.

[159 × 140; size of leaf 230 × 180.] Good, early impression, with Latin text printed in italics. Watermark, small high crown, with star over the cross, not in Ha.

In the inventory of 1837.

Albrecht Scheurl (1482–1531) married Anna Zingel on 3 Feb. 1523 (not 1513, as H. and R. have it). 1523 is thus the earliest possible date for the insertion of the Zingel arms. The earliest impressions, however, of this state of the block were published in commemoration of the death of Albrecht Scheurl, who died in captivity, in the hands of brigands, in Bohemia, on 13 June, 1531. In the collection at Bamberg are two early editions with text, in which the woodcut is printed on the l. inner side of the sheet (or second page when folded), while the r. side contains only printed text (extending to the fourth page), entitled, in one case, "Epitaphium Alberti Scheurli" (by Sebaldus Heyden), in the other, "Threnodia in morte Alberti Scheurlii." Heller describes the second of these (Threnodia) at length; as the text below the woodcut on our impression is quite different from that which he gives and the orthography "Scheurli," not "Scheurlii," is adopted, it is probable that we have here an incomplete copy of the first edition (Epitaphium).

Over the woodcut is printed, as in the other edition, "Psal. XXVI | DOMINVS illuminatio mea . . . trepidabo? | Dum . . . infirmati | sunt . . . cor meum." Then at the sides the dates of the birth of Scheurl's six children; the date of Barbara's birth has been altered by hand from 5 to 19 April. In the tablet are four elegiac verses, printed as prose: "Qui bona pcipio à Dn̄o, cur dura re | cusem? Vtraqȝ cū iustus det' q', adi- | mat' q', Deus. Cuius ad arbitriū sem | per simul oīa fiunt, Ille ferat toto | nomen in orbe sacrum." The inscription under the woodcut reads: "Albertus Scheurlus Christophori Scheurli ex Helena Tucherina alter filius, nascebatur XXVII. Nouem | bris Anni MCCCCLXXXII. Ducebat uxorem Annam, D. Ioannis Zinglij Iurisconsulti, & Ducum | Palatinorum Consiliarij filiam uirginem . III. Februarij . MDXXIII. Ex qua filium unicum Albertum, filias au | tem quinqȝ, Annam, Helenam, Vrsulam, Barbaram ac Sybillam suscepit. Dum uero suis negotijs peregrinatus ope | ram daret, apud Hoff oppidum Marchionicum, in latrones Abspergianos incidit, VI. Octobris . MDXXX. per | quos, fidem publicam, à Marchione Georgio interpositam, nihil ueritos, uiolentissime in Bohemiam abductus, princi | pi eius scelestissimæ factionis, Iohanni Thomæ Abspergio in prædam traditur. Porrò dum in uinculis inhumanissime | adseruatur, ac ob extorquendam pecuniam miserrimis modis adflictatur, tandem XIII. Iunij, impar tot malis feren- | dis, ita uinctus in Domino diem suum obit. id'qȝ biduo post, quàm Iohannes Thomas Abspergus à Salmone Iudæo, | in hoc pacta, ut aiunt, pecunia conducto, in Zedlitz trucidaretur. Nimirum ita hoc faciente Domino, ut hominem in- | nocentem non prius ad se reciperet, quàm scelestissimi sui tortoris iustam ultionem ipse comperisset."

The design is obviously not by Dürer. It may be by Traut, who designed a book-plate (no. 42) for the elder Christoph Scheurl. The angel is somewhat in his manner, and there is reason to think that the woodcut was produced before 1520, the date of Traut's death.

43a. THE ARMS OF SCHEURL AND GEUDER.
B. 164. H. 1943. R.—A 22.

Later state.

The arms of Geuder have been substituted in the second large escutcheon for those of Zingel. In the small escutcheons the Scheurl arms alone remain as before; the other three now contain the arms of Tucher, Fütterer, and Behaim, inserted on new pieces of wood. The tablet is empty, and there are no inscriptions.

[159 × 139; size of leaf, 170 × 144.] Old impression, on paper very similar to that of no. 45, but without watermark.

In the inventory of 1837.

This state of the block is also described by H., who identifies the arms as those of Christoph III von Scheurl, 1535–92, who married Sabina Geuder, 1537–1610, in 1560. H. also describes later impressions in which the Scheurl and Geuder arms remain; but the three small escutcheons are empty, while the tablet contains an inscription, "Dominus dedit," etc., in two lines. The latest impressions of all were taken for Herr Cornill d'Orville, who possessed the block. He left it, with his collection of books illustrated by Dürer and his school, to the Stadtbibliothek at Frankfurt-am-Main.

† THE ARMS OF JOHANN SEGKER.
(Reproduction.) B. app. 56. H. 2148. P. 213. R.—A 57.

Lithograph by Retberg, 1863 (*Naumann's Archiv*, x, 283, 3), from the impression at Stuttgart.

Presented by W. Mitchell, Esq., 1895.

44. THE ARMS OF LAZARUS SPENGLER. B. app. 58. H. 2149. P. 324.

[134 × 90.] Poor impression. No watermark.

In the inventory of 1837.

By H. S. Beham (*q.v.*), Pauli 1353.

45. THE ARMS OF JOHANN STABIUS. B. 165. H. 1944. R. 242.

First cut, with the name IOANN STABIVS at the foot of the shield, and inscription, FLAMMEVS ECCE VOLAT, etc., on a flat frame.

[275 × 190.] Modern impression (1781), on yellowish paper. The words, "Tabula ab Alberto Durer ligno incisa," etc., which should appear below, have been cut off.

Bequeathed by Sir A. W. Franks, K.C.B., 1897.

This design is certainly not by Dürer. Dr. W. Schmidt[1] attributes it to Springinklee. I am more inclined to ascribe it to Traut; it may be compared, especially as regards the mantling, with his woodcut of the arms of John of Bavaria, administrator of the diocese of Ratisbon, 1512. Compare also the foliage on the broadside by Traut mentioned on p. 362. Chmelarz observes that the title of Cæsar Augustus given to Maximilian in the inscription proves that the woodcut is not earlier than 1508. It probably dates from about 1512, the time at which Stabius entered into close relations with Dürer and other Nuremberg artists. No old impressions exist. The block is preserved in the Imperial Library at Vienna, and impressions were taken from it in 1781[2] aud 1886.[3]

46. THE ARMS OF JOHANN STABIUS. B. 166. H. 1945. R. 243.

Second cut, with the name STABIVS over the crest, a laurel wreath to l. of the name, and a grooved frame without inscription.

[296 × 192.] Late impression, on white paper, apparently a little older than the edition of 1781, but not so clearly printed.

Bequeathed by Sir A. Wollaston Franks, K.C.B., 1897.

This design is generally attributed to Dürer himself, though his authorship is not attested. The drawing of this woodcut is certainly much more spirited, and it is based, at least, upon sketches by Dürer, which are preserved in vol. ii of the Dürer MSS. in the British Museum (Sloane 5229, nos. 63–65). The drawing numbered 63 is a slight charcoal sketch of a single-headed eagle, with the head facing to r. It is on a thick, yellowish paper, with bull's-head watermark, quite unlike that used for the other sketches, and it is not certain that the eagle is connected with the arms of Stabius. The other drawings, however, which are on very thin, white paper, are undoubtedly connected with the woodcut. No. 64 contains separate sketches of a palm-tree and a single branch of laurel, drawn with the pen in bistre, accompanied by the words *Palm* and *lorper* in Dürer's writing. On no. 65 r. we see a slight chalk sketch for the whole device, as it appears in the r. upper corner of the woodcut, in the same direction, *i.e.* with the palm-tree on the l. side. No. 65 v. contains an outline sketch of the round wreath of bay tied with a riband, the bay-leaves being indicated on the l. side only; also two separate sketches, one in chalk, one in bistre, of bay-leaves curved into the shape which they would take in the wreath.

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[1] *Chronik für vervielfältigende Kunst*, 1891, iv, 13.

[2] "Sammlung verschiedener alter Holzschnitte, wovon sich die Originalplatten auf der k. k. Hofbibliothek befinden," Vienna, 1781.

[3] *Jahrbuch d. kunsthist. Samml. d. allerh. Kaiserhauses*, iv, 298. The discussion of the two woodcuts by Chmelarz is on pp. 300, 301.

As in the case of no. 45, no old impressions exist, and new impressions were taken in 1781 and 1886.

46a. THE ARMS OF JOHANN STABIUS. B. 166. H. 1945. R. 243.

Another impression.

The edition of 1781, on yellowish paper. Under the woodcut is the printed inscription, "Tabula ab Alberto Durer ligno incisa, quæ in Augustissima Bibliotheca Caes. Vindobonensi asservatur. M.DCC.LXXXI."

Bequeathed by Sir A. Wollaston Franks, K.C.B., 1897.

There is a third block of the arms of Stabius, of which two impressions are known to exist, in the Berlin and Munich Cabinets. It was described and reproduced for the first time in the *Zeitschr. f. Bücherzeichen*, 1895, v, 8, where it was attributed, on the authority of Dr. Lippmann, to Dürer. A protest was raised against this attribution in a later number of the same periodical (v, 33) by E. Doepler. I agree with him in thinking that the authorship of Dürer is out of the question.

47. THE ARMS OF LORENZ STAIBER. B. 168. H. 1946. R. 241.

[387 × 317.] A poor impression, from the worn block. Watermark, an escutcheon with a pile and the letters H S.

In the inventory of 1837.

A duplicate of Dürer, no. 142 (*q.v.*).

III.—HANS SPRINGINKLEE.

Hans Springinklee, draughtsman and illuminator; pupil of Dürer, in whose house he lived at Nuremberg; worked about 1512–1522.[1]

Authorities:—

Neudörfer, "Nachrichten von Künstlern und Werkleuten in Nürnberg," ed. Lochner ("Quellenschriften für Kunstgeschichte," x), Wien, 1875, p. 144.
Bartsch, P.G. vii, 323.
Passavant, P G. iii, 239.
Nagler, K.L. xvii, 184; Mon. iii, 643, no. 1541.
Butsch, "Bücher-Ornamentik," i, 28, 65.
Muther, "Bücher-Illustration," i, 177.
W. Schmidt in *Chronik für vervielfältigende Kunst*, iv, 9, Wien, 1891, and *Repertorium*, xvi, 308, xvii, 39.

No existing catalogue of Springinklee's woodcuts is even approximately complete, and none has been attempted since recent criticism has made it possible in a measure to disentangle the work of individual pupils of Dürer from the mass of woodcuts attributed by various authors to the master himself. Springinklee contributed largely, both as Dürer's assistant and as an independent designer, to the execution of the Triumphal Procession and Triumphal Arch of Maximilian; he was also associated with Dürer in producing a series of mathematical and astronomical diagrams for Stabius, the majority of which are only extant in modern impressions (1781) from the blocks preserved at Vienna. In addition to these groups and a number of single woodcuts, much of Springinklee's work is to be found in illustrations produced about 1515–1522 for the publishing firm of Koberger, whose books at that time were printed partly at Nuremberg by J. Stüchs and F. Peypus, partly at Lyons by Clein, Sacon, and Marion.

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[1] I cannot trace the statement, to be found in most lexicons and handbooks, that Springinklee died in or about 1540, to any earlier authority than Doppelmayr (1730), who wrote ("Hist. Nachr." p. 190), "Hanns Spring in Klee . . . starb um A. 1540." Neudörfer (1547), the sole early authority for Springinklee's biography, does not mention the date of his death. The date currently alleged since Doppelmayr's time may have been suggested by the fact that a series of woodcuts of the Apostles by Springinklee (B. 52–56) was published for the first time (so far as is known) in 1539. These very woodcuts, however, are dated 1520 and 1521. None of his woodcuts bear a later date than 1522, and I have found no illustrations by him published for the first time after the year 1523, with the exception of the Apostles already mentioned, and two sets of illustrations in the Vulgate printed by Peypus in 1530. In this edition all the cuts as far as Paralipomenon II are new. They are freely copied, on a smaller scale [48 × 57], from the cycle of illustrations used at Lyons, 1518–1522; the cuts to Genesis appear to be by Springinklee, the rest by Schön. From Esdras I to the end of the O.T. the old cuts are used again, with the exception of five diagrams in the Major Prophets and three new cuts in the Minor Prophets. These are by Springinklee. The blocks show some signs of wear, and I conjecture that the new illustrations to the Prophets were prepared for the German O.T. of 1524, of which only three parts (to the Song of Songs) were published. All the other illustrations in the 1530 Vulgate are certainly of earlier date, with the possible exception of the small illustrations in the earlier books. The first dated work of Springinklee is a Horoscope of 1512 (H. 2106, P. iii, 215, 295).

Springinklee's woodcuts vary greatly in merit, according to the amount of care bestowed on them. His handiwork is often only to be recognised by some mannerism in drawing, by the use of some favourite ornament, or, in landscape, by the characteristic handling of foliage; as a rule, he is at his best when most directly inspired by Dürer.

In the following catalogue, which does not aim at completeness, except in so far as Springinklee's work is represented in the British Museum either by original woodcuts or reproductions, a chronological order has been attempted. The strict historical sequence, however, has occasionally been interrupted for the sake of convenience in grouping subjects. The only woodcuts of much importance not included in the catalogue are Aaron (Nagl. Mon. iii, 646, 9) and the Apostles (*ibid.* 6).

The woodcuts fall into the following groups:—

i. 1512–1515 (nos. 1–3).
Various early woodcuts.

ii. 1515–1518 (nos. 4–52, with nos. 1, 2 of the books).
The two series of illustrations to the Hortulus Animae, and single woodcuts of the year 1518.

iii. 1515–1519 (nos. 53–78, with nos. 4–6 of the books).
Subjects connected with the Emperor Maximilian.

iv. 1519–1522 (3?) (nos. 79–84, with no. 3 of the books).
Single woodcuts, illustrations, and title-pages.

v. Copies and doubtful subjects (nos. 85–89).

BOOKS ILLUSTRATED BY SPRINGINKLEE.

A.—In the Department of Prints and Drawings.

1. [HORTULUS.] Hortulus anime. Printed for J. Koberger by J. Clein, Lyons, 18 May, 1517; 8vo. (Muther 1140.)

Imperfect, wanting sig. + a, + b i, ii, and fol. CXVIII.[1]
From the collection of Franz, Graf von Kesselstatt.
Purchased from Mr. Evans, 1850.

Sixty-three of the illustrations are by Erhard Schön. Of the remainder, six are French woodcuts, from the edition printed by J. Clein in 1513, while twelve are by Springinklee, all repeated from the edition printed for J. Koberger by J. Clein, Lyons, 16(?) March, 1516, in which they were used for the first time.

The subjects are the following :—

(1) Fol. XLI r. The Man of Sorrows, standing with hands upraised before the cross, in an open landscape. No signature. [58 × 48] = 1516, fol. XXXVI v.

(2) Fol. XLVII r. Christ on the Cross between the Virgin and St. John. No signature. [58 × 48] = 1516, fol. XXI r. and XLI v.

(3) Fol. LI v. St. Gregory and the Angel of St. Matthew [58 × 48] = 1516, fol. XLVI r.

(4) Fol. LVIII v. St. Jerome and the Lion of St. Mark [58 × 48] = 1516, fol. LI v.

(5) „ LXIV r. St. Ambrose and the Ox of St. Luke [58 × 48] = 1516, fol. LVI r.

(6) „ LXIX v. St. Augustine and the Eagle of St. John [58 × 48] = 1516, fol. LXI r.

(7) Fol. XCVIII r. (*sic* for XCVI). The Trinity [76 × 51] = 1516, fol. LXXXIII v. Probably by Springinklee, but badly cut, and inferior to the rest.

(8) Fol. CXXX r. St. Blasius, three-quarters to r., with taper in l. hand, crozier in r.; landscape background [58 × 48] = 1516, fol. CXIV r.

(9) Fol. CXXXII v. St. Erasmus, three-quarters to l., walking and reading a book; crozier and winch under his l. arm; landscape background [58 × 48] = 1516, fol. CXVI r.

(10) Fol. CXXXVIII v. St. Dionysius, carrying his mitred head on a large book; crozier under his l. arm; landscape background [58 × 48] = 1516, fol. CXX r.

(11) Fol. CLII v. St. Nicholas, facing to the front, holding crozier in r. hand, supporting the three balls on a book with l. hand, which is hidden by the cope. Landscape background, with hills across a lake or wide river [58 × 48] = 1516, fol. CXXXI r.

(12) Fol. CLXXVII r. A priest hearing the confession of a penitent [59 × 49] = 1516, fol. CLII v.

(13) Fol. CXC r. A priest giving the Host to a communicant [58 × 48] = 1516, fol. CLXIV r.

There are ornamental borders to every page, two of which bear the date 1516. These are independent compositions entirely in the same style as the larger borders (dated 1515) used in the 1516 edition, and there is every reason to believe that both sets were designed by Springinklee.

2. [HORTULUS.] Hortulus animе. Printed for J. Koberger by F. Peypus, Nuremberg, 29 March, 1519; 8vo. (Muther 1174.)

Imperfect, wanting the last five leaves.
Purchased from Herr Gutekunst, 1870.

Sixteen of the illustrations are by Erhard Schön. Of the remainder, five are French woodcuts from the edition printed by J. Clein, Lyons, 1513, while fifty-three are by Springinklee. These belong to two sets: nineteen are from the edition printed by J. Clein at Lyons, 1516, while thirty-four are from the new set first used in two editions printed by F. Peypus for J. Koberger, Nuremberg, 8 May and 12 Dec. 1518. Some of the cuts in this copy are partially tinted yellow.

The subjects are the following :—

(1) Title-page (repeated fol. LXXIII v. and CLV r.) The Virgin as Queen of Heaven, surrounded by clouds and cherubs; over her head the holy Dove; below the crescent an oblong tablet to hold the title; under the tablet a unicorn, with bent knees and head inclined to r. (B. 1). [127 × 90] = 1516, title-page and fol. LXXXIV v.

(2) Sig. 3 iv v. (facing fol. I). The Annunciation (B. 3) [119 × 82] = 1518 (12 Dec.) sig. + iv v.

(3) Fol. XIX r. = 1 (2).

(4) „ XXI v. The Lamentation for Christ [88 × 68] = 1516, fol. XXIV r.

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[1] This edition is very rare. There is a perfect copy in the Munich Library.

(5) Fol. xxxii r. = 1 (1).
(6) „ xxxii v. The Mass of St. Gregory (B. 32) [119 × 79] = 1518, fol. xxxv v.
(7) „ xxxvii v. St. Veronica [88 × 68] = 1516, fol xliii v.
(8) „ xxxix v. Christ on the Mount of Olives (B. 7) [119 × 80] = 1518, fol. xlii v.
(9) „ xl r. = 1 (3).
(10) „ xlv r. = 1 (4).
(11) „ xlix r. = 1 (5).
(12) „ liii r. = 1 (6).
(13) „ lvii v. David and Bathsheba (B. 2) [118 × 80] = 1518, fol. lxii r.
(14) „ lxxxv r. St. Michael (B. 36) [119 × 79] = 1518, fol. xci v.
(15) „ lxxxvi r. St. Roch (B. 37) [119 × 80] = 1518, fol. cxvii r.
(16) „ lxxxvii v. The Baptism of Christ (B. 33) [117 × 79] = 1518, fol. xciii v.
(17) „ lxxxviii v. St. Matthias (B. 20) [119 × 79] = 1518, fol. xciv v.
(18) „ lxxxix v. St. Philip (B. 18) [119 × 79] = 1518, fol. xcv v.
(19) „ xc r. St. James the Less (B. 22) [119 × 79] = 1518, fol. xcvi v.
(20) „ xci r. St. Peter (B. 14) [119 × 80] = 1518, fol. xcvii r.
(21) „ xcii r. St. Paul (B. 25) [119 × 79] = 1518, fol. xcviii r.
(22) „ xciii r. St. James the Greater (B. 16) [119 × 79] = 1518, fol. xcix r.
(23) „ xciii v. St. Bartholomew (B. 19) [119 × 79] = 1518, fol. c r.
(24) „ xciv v. St. Matthew (B. 24) [119 × 79] = 1518, fol. c v.
(25) „ xcv r. St. Simon [88 × 68] = 1516, fol. cvii v.
(26) „ xcvi r. St. Jude (B. 23) [119 × 79] = 1518, fol. cii r.
(27) „ xcvi v. St. Andrew (B. 15) [119 × 79] = 1518, fol. ciii r.
(28) „ cxvii v. St. Thomas (B. 21) [119 × 79] = 1518, fol. ciii v.
(29) „ c r. St. Sebastian (B. 38) [119 × 79] = 1518, fol. cvi v.
(30) „ ci r. St. Blasius = 1 (8).
(31) „ cii r. St. George (B. 31) [119 × 81] = 1518, fol. cviii r.
(32) „ ciii r. St. Erasmus = 1 (9).
(33) „ ciii v. The Ten Thousand Martyrs [88 × 68] = 1516, fol. cxvii r.
(34) „ civ v. St. Christopher (B. 28) [119 × 81] = 1518, fol. cx v.
(35) „ cvi v. St. Dionysius = 1 (10).
(36) „ cvii r. St. Stephen (B. 29) [119 × 81], 1518 set, but not in the edition of 12 Dec.
(37) „ cviii v. St. Anthony (B. 26) [119 × 80], 1518 set, but not in the edition of 12 Dec.
(38) „ cxv r. St. Martin (B. 35) [119 × 81] = 1518, fol. cxxi v.
(39) „ cxv v. St. Nicholas = 1 (11).
(40) „ cxviii r. St. Dorothy (B. 43) [119 × 79], 1518 set, but not in the edition of 12 Dec.
(41) „ cxx r. St. Margaret (B. 45) [119 × 79] = 1518, fol. cxxv r.
(42) „ cxxi r. St. Mary Magdalen (B. 44) [120 × 81] = 1518, fol. cxxvi r.
(43) „ cxxii r. The Virgin and Child and St. Anne [88 × 68] = 1516, fol. cxxxviii r.
(44) „ cxxiii r. St. Ursula (B. 46) [119 × 79] = 1518, fol. cxxviii r.
(45) „ cxxiv r. St. Catherine (B. 42) [119 × 80] = 1518, fol. cxxix v.
(46) „ cxxv r. St. Barbara (B. 41) [119 × 80] = 1518, fol. cxxx r.
(47) „ cxxviii r The Adoration of the Magi (B. 6) [117 × 80] = 1518, fol. cxxxiii r.
(48) „ cxxix v. The Resurrection (B. 9) [88 × 68] = 1516, fol. cxlvi r.
(49) „ cxxxii r. The Death of the Virgin (B. 13) [118 × 79] = 1518, fol. cxxxvii v.
(50) „ cxxxiii r. All Saints [88 × 68] = 1516, fol. cxlix v.
(51) „ cxxxiv r. The Adoration of the Shepherds (B. 5) [88 × 68] = 1516, fol. cli r.
„ cxxxv v. Confession [58 × 50]. A copy of 1 (12), with double border-line. The edition of 12 Dec. 1518, has the original.
(52) „ cxlvi r. Communion (B. 49) [119 × 79] = 1518, fol. clii v.
(53) „ clxxiii v. Burial of the Dead (B. 50) [119 × 79] = 1518, fol. clxxxii r.

The ornamental borders to the pages, consisting largely of flowers, fruit, and birds, in imitation of the borders of early xvi century MSS., may also be by Springinklee, but they are not the same set as were used in the edition of 1518, in which Springinklee's style is more easily recognised. The decoration of the 1518 edition is more architectural, consisting largely of Renaissance columns, varied with cherubs, dolphins, lions' heads, and vines, and harmonises better with the frames of the illustrations themselves.

3. [BIBLE.] Biblia cum concordantiis. Printed for A. Koberger by J. Sacon, Lyons, 17 Nov. 1522; fol. (Muther, i, 180, *note* 1.)

Purchased from Mr. Caspari, 1877.

The following large woodcuts (repr. Muther, Taf. 208–210) are by Springinklee:—

(1) Sig. bb vi v (facing Gen. i). St. Jerome in his study, writing (B. 57) [234 × 183]. Under the woodcut six elegiac verses: "Fontibus ex grecis . . . bene pressa manet."

(2) Fol. I r. The Creation of Eve. Monogram on tree r. (P. 62) [138 × 178]. Previously used in the edition of 24 July, 1521 (Sacon).

(3) Fol. CCXLIIII v. The Nativity (B. 51) [205 × 175]. Below, in 4 ll, "O immensum chaos et incli | te celsitudinis fili mi quis di | gne valebit tuam radiosam | speciem contemplari." Previously used in the editions of 19 Oct. 1519 (Sacon), 19 Aug. 1520 (Marion), 12 Dec. 1520 (Marion), and 24 July, 1521 (Sacon). The same inscription, differently set up, is found under the cut in every case.

Of the small illustrations in the text [59 × 87], so far as they are German at all, the majority are by Erhard Schön. The following may be attributed to Springinklee with some degree of certainty:—

(4) Fol. LIII r. (Judg. i) Judah and Simeon fight against the Canaanites.

(5) " CXXI r. (Tob. i) Tobit, blinded, bears patiently the reproaches of his wife and neighbours.

(6) Fol. CXXIII v. (Jud. i) Nebuchadnezzar and his envoys.

(7) " CXXV v. (Jud. x) Judith praying and setting forth with her maid.

(8) " CXXVI r. (Jud. xiii) Judith and her maid placing the head of Holofernes in a bag.

(9) Fol. CXXX v. (Job i) Job and his wife.

(10) " CXXXII v. (Job xv) Job and two of his friends, who are blowing trumpets.

(11) " CXXXIIII r. (Job xxvi) Job praying to the Almighty for his friends (Job xlii, 8–10).

Repeated, fol. CXXVI (*sic* for CXXXVI) r.

(12) Fol. CLXXIIII v. (Isa. vi) The Vision of Isaiah.

(13) " CXCIX r. (Lam. i) The Lamentations of Jeremiah.

(14) " CCII r. (Ezek. i) The Vision of Ezekiel.

(15) " CCXV r. (Dan. iii) Shadrach, Meshach, and Abednego in the furnace.

(16) " CCXVII r. (Dan. vii) Daniel's vision of four beasts.

(17) " CCXVII r. (Dan. viii) Gabriel interprets Daniel's vision of the ram and he-goat.

(18) Fol. CCXVIII v. (Dan. xiii) Daniel judges the two elders.

(19) " CCXIX r. (Dan. xiv) Habakkuk, carried by an angel, brings food to Daniel in the den of lions.

(20) Fol. CCXL v. (2 Macc. v) Portents seen in the heavens.

The 86 illustrations to the Vulgate (O.T.), of which these woodcuts form a part, follow a fixed order of subjects which prevailed in the majority of Lyons Vulgates printed from 1512 to 1542, and in some later editions. This cycle of subjects was derived from Venice, where it first appeared, according to Vögelin,[1] in a quarto Vulgate printed by Lucantonio di Giunta, 28 May, 1511, containing 86 woodcuts of uniform size.[2] The first set of copies of these 86 cuts appeared at Lyons on 31 July, 1512, and was reprinted in subsequent editions, *e.g.* 1513, 1515, 1516. In 1518 an eighty-seventh subject was introduced, and a large number of the illustrations were replaced by superior and larger cuts by two German artists, Springinklee and Schön, who worked for the publisher, Koberger. In 1520 all but eight of the old set of 1512 were replaced by new cuts. The editions of 1521 and 1522 repeat the cuts of 1518–20, with slight variations in the number and order. The blocks were then transferred to Nuremberg, where the woodcuts appeared, with six additional subjects by Schön, in the Bible printed by Peypus in 1524. Part of them were used in the Vulgate printed by Peypus in 1530. After the dissolution of the firm of Koberger the blocks returned to Lyons, and the woodcuts reappeared in the octavo Bibles printed by G. Boulle, 1542, and J. de Millis, 1551, 1561. These editions contain certain subjects, belonging, apparently, to the original set by Springinklee, which had appeared in the Vulgate of 1530, but in no earlier edition. Other editions printed at Lyons up to 1561 contain either the old French copies of the Venetian cuts or Koberger's German set of illustrations, with the exception of the edition published by Trechsel in 1538 (and reprints of it), in which a new set of cuts by Holbein appeared, still adhering to the old cycle of subjects.

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[1] *Repert. f. Kunstw.* ii, 313 ff.

[2] Vögelin seems not to have observed that these are only a selection of the much larger number of cuts (many signed b) first published in 1490 in the Malermi Bible. The original blocks of that date were used in 1511.

Springinklee also designed the ornamental head and tail pieces for the Eusebian canons, which follow the prologue to the New Testament in this edition only among those printed at Lyons (they were used again in 1523 at Nuremberg). There are three pairs of these, and each pair occurs twice.

(21) Headpiece. Eight small arches resting on capitals and containing tablets to hold the names of the four Evangelists twice over; under each tablet is suspended a bunch of grapes. At the top of all is a larger tablet to hold the title of the canon [55 × 206].

(22) Tailpiece. The bases corresponding to the capitals above; an ornamental course runs behind the bases [22 × 206]. The shafts of the columns are represented only by straight lines, printed in red. This pair (21–22) is used for canons 1 and 10.

(23) Headpiece. Between the capitals of the columns are six round and three oblong spaces to hold the titles of the canons; the rest of the space is filled with ornament, which includes two cherubs' heads and bunches of grapes and other fruit [55 × 208].

(24) Tailpiece. The bases corresponding to the capitals above; a grassy field is seen in the intervals between them [23 × 205]. This pair (23–24) is used for canons 2–4.

(25) Headpiece. The columns support three pediments, each of which contains two oblong tablets for the titles and a small round opening above for a number. Between the capitals are bunches of fruit, and the intervals between the pediments are filled by half-length winged satyrs, two of which are seen in full face and two (the outer pair) in profile [55 × 208].

(26) Tailpiece. Another set of bases, connected by an ornamental course of a different design from that used in no. 23 [23 × 205]. This pair (25–26) is used for canons 5–9.

4. [TREITZSAURWEIN.] Der Weisskunig. Vienna, 1775; fol.

Purchased from Mr. Asher, 1850.

Two woodcuts are by Springinklee:—

(1) No. 156. Maximilian and the Archduke Charles, seated side by side under a canopy, receive three ambassadors, who kneel and deliver their message. A page holds the escutcheon of Portugal. A group of six courtiers stands l. near the throne, the foremost of whom, by his gesture, appears to be interpreting the letter read by the foremost ambassador. Unsigned. [237 × 212.]

The group of the three ambassadors and the page is cut on a separate piece of wood, inserted in the principal block. Two other blocks of the same irregular shape exist, containing the same subject with variations, so that the complete edition of the Weisskunig, if it had ever been completed, would have contained this subject three times. Bartsch prints only the first version, but all three are given in the latest edition (*Jahrb. d. kunsthist. Samml.* vi, Vienna, 1888 (ed. A. Schultz), pp. 383–5). They represent:

(*a*) The ambassadors of Emmanuel, King of Portugal, demanding the hand of Eleanor, eldest daughter of Philip I of Castile (married in 1518).

(*b*) The ambassadors of Christian II, King of Denmark, demanding the hand of Isabella, second daughter of Philip (married in 1515).

(*c*) The ambassadors of Ludwig II, King of Hungary and Bohemia, demanding the hand of Mary, third daughter of Philip (married in 1522).

(2) No. 199. Maximilian, on his throne, giving directions to a painter and a group of historians, who are recording the history either of his reign or of his ancestors. Signed. [236 × 210.] Cut by Claus Seman. P. 67 in the edition of Schultz. (Repr. Hirth, "Bilderbuch," i, 138.)

No old impressions of either cut are known to exist.

5. [TREITZSAURWEIN.] Kaiser Maximilian's Triumph. Vienna, 1796; fol.

Purchased from Messrs. Willis and Sotheran, 1859.

(1–23.) Twenty-three woodcuts (nos. 89–109, 130, 131 in this edition) may be attributed without hesitation, though only on internal evidence, to Springinklee.

6. [BURGKMAIR.] Images de Saints et de Saintes issus de la Famille de l'Empereur Maximilien I. Vienna, 1799; fol.

No. 43 is Springinklee's St. George (B. 58). It does not belong to the series of Saints (by Beck) among which it is placed in this edition.

B.—In the Department of Printed Books.

1. [QUERCU.] Opusculū Musices, per Simonem Brabantinum de Quercu confectum. J. Weissenburger, Nuremberg, 1513; 4to. (Panzer, vii, 454, 101.)

On title-page, an undescribed cut by Springinklee, in the style of the first Hortulus cuts: a couple singing, another couple listening, near a fountain [81 × 118]. Not signed. Muther (no. 1696) mentions the edition of 1516 (Landshut). (Panzer, vii, 133, 12.)

2. [PLUTARCH.] De his qui tarde a numine corripiuntur libellus. F. Peypus, Nuremberg, 30 June, 1513; 4to.

Border, with Pirkheimer's arms, generally ascribed to Dürer (P. 205, H. 1936), sig. a iii r. Fine impression. This is the first book in which the border appeared.

3. [PLUTARCH.] De vitanda usura. F. Peypus, Nuremberg, 26 Jan. 1515; 4to.

The same border on the title-page; good impression.

4. [LUCIAN.] De ratione conscribendæ historiæ. F. Peypus, Nuremberg, March, 1515; 4to.

The same border on the title-page; fair impression.

5. [NILUS.] Nili sententiae morales. F. Peypus, Nuremberg, 1516; 4to.

The same border on the title-page; fair impression.

6. [HORTULUS.] Hortulus anime. J. Clein, for A. Koberger, Lyons, 16(?) March, 1516; 8vo.

50 cuts (exclusive of repetitions) by Springinklee (B. 1, 5, 9, the rest undescribed by B.) The first edition in which Springinklee's illustrations appeared.

7. [BIBLE.] Biblia cū cōcordantijs. J. Sacon, for A. Koberger, Lyons, 17 Dec. 1516; fol.

On the title-page, St. John the Baptist, with lamb and flag, standing in a gateway flanked by statues of St. Jerome and St. Augustine on columns; above, six angels with the arms of the Empire and of Nuremberg. Not signed. [272 × 184.] (Repr. Butsch, Taf. 36.)

8. [LITURGIES.] Missale s'm Chorū & Ritū Eysteteñ Ecclesie. H. Hölzel, Nuremberg, 16 July, 1517; fol.

Two full-page cuts by Springinklee (unsigned), formerly attributed to Dürer: (1) on verso of first unnumbered vellum leaf, after fol. CLVIII, the arms of Gabriel von Eybe, Bishop of Eichstätt, in an ornamental border [293 × 213] (B. app. 47, H. 2127, P. 310); (2) on recto of opposite leaf, St. Willibald, patron of Eichstätt, in ornamental border [292 × 211], H. 2032, P. 189. On the back of the fifth unnumbered vellum leaf containing the canon is a cut of two angels holding the Sudarium [33 × 163]. The initials with figures throughout the book are also by S. Fol. I r. A (David) [76 × 62]; IX v. D (Nativity) [25 × 26]; XI r. P (Nativity) [68 × 54]; XVII v. E (Adoration of the Magi) [25 × 26]; LXV r. E (Entry into Jerusalem) [51 × 45]; LXXXVIIII r. P (Resurrection) [66 × 54]; CIII r. V (Ascension) [50 × 44]; CVIII r. S (Pentecost) [59 × 56]; CXIII v. B (The Trinity) [50 × 44]; CXV v. C (a priest, holding a monstrance, between two laymen in furred gowns, dated 1516) [50 × 45]; CLIII r. T (Christ speaking to Zacchaeus) [50×44]. (Here follow the Prefaces, with special foliation): fol. I r. P (Nativity); II v. P (Adoration of the Magi); IIII r. P (Temptation of Christ); V r. P (instruments of the Passion); V v. P (Resurrection); VII v. P (Ascension); IX r. P (Pentecost); X v. P (the Trinity); XII v. P (the Apostles, Peter, John, and Paul); XV v. P (Virgin and Child) [each P of the Prefaces, 31 × 29]; CLV r. G (the Angelic Hymn) [43 × 44]. In the Canon, facing the Crucifixion by Dürer, T (Abraham's Sacrifice) [72 × 73]. Fol. CLIX r. E (a group of Saints, in which Willibald, Peter, Barbara, and Catherine are prominent [67 × 53]; same page, M (a group of Saints with Bartholomew, James the Greater, and Jude in the front [42 × 41]; CLXXIX v. D (St. Andrew [59 × 51]; CLXXXVII r. S (Presentation of Christ in the Temple) [60 × 49]; CXCI r. R (Annunciation) [42 × 40]; CCII v. G (St. Willibald, landscape background) [58 × 56]; CCXI r. V (Coronation of the Virgin) [32 × 35]; CCXXVIIII r. (a priest sprinkling a corpse with holy water) [43 × 41]; CCXXXVII r. S (the Virgin suckling the Child) [43 × 42]. All the woodcuts are illuminated.

9. [LUCIAN.] Luciani Piscator, seu reviviscentes. F. Peypus, Nuremberg, 2 Oct. 1517; 4to.

Pirkheimer border on title-page; cropped in binding.

10. [BRIDGET.] Revelationes Birgitte. F. Peypus, Nuremberg, 15 Nov. 1517; fol.

On title-page border (4 blocks), with Baptism of Christ, attributed to Dürer (B. app. 30, H. 1934, P. 203).

11. [WILDENAUER (formerly SYLVIUS).] Joannis Sylvii Egrani contra calumniatores suos apologia, etc. (F. Peypus, Nuremberg), 1518; 8vo.

On title-page, the Virgin and Child and St. Anne from Springinklee's first set of cuts to the Hortulus Animae (1516). Repeated, sig. B i v.

12. [TRITHEIM.] Polygraphiae libri sex Ioannis Trithemii. (Adam Petri, Basle), July, 1518; fol.

On title-page of both first and second parts, woodcut of the author presenting the book to Maximilian I, and border, composed of four blocks, attributed by Passavant, who knew it only in the second state, to Holbein (P. iii, 398, 76).

13. [HORTULUS.] Hortulus anime. F. Peypus, for J. Koberger, Nuremberg, 12 Dec. 1518; 8vo.

57 cuts (exclusive of repetitions) by Springinklee; 17 repeated from the ed. of 1516, 40 (B. 2, 3, 6–8, 12–25, 28, 30–39, 41, 42, 44–46, 48–50, 59?, 60?) first used in the ed. of 8 May, 1518 (Peypus). Others anon. and by E. Schön.

14. [CHRISTIAN MAN.] Exerciciū spirituale hominis christiani, etc. Jodocus Gutknecht (Nuremberg), 1519; 8vo.

On back of title-page, the Trinity with five cherubs; monogram on tablet in l. lower corner, single border-line [91 × 58] (Nagl. Mon. iii, p. 645, no. 2; Muther 1229). A bad copy of the Trinity woodcut (B. 59?) in the Hortulus Animae of 1518.

15. [GLANVILLA.] Bartholomei Anglici Opus de proprietatibus rerum. F. Peypus, for J. Koberger, Nuremberg, 13 May, 1519; fol.

On title-page, same border as in Revelationes Birgitte, 1517.

16. [BIBLE.] Biblia cum concordantiis. J. Sacon, for A. Koberger, Lyons, 19 Oct. 1519; fol.

On title-page, St. Jerome praying (P. 64). Fol. CCXLIV v. the Nativity (B. 51). Small cuts by Springinklee and Schön in O.T.

17. [LITURGIES.] Breviarium Curiense. Pars aestivalis. (E. Ratdolt for) G. Ratdolt, Augsburg, 1520 ; fol.

On title-page, unsigned woodcut of the Virgin and Child with the patron saints of Chur, Florinus, and Lucius, and the kneeling bishop [251 × 163]. In the text, two initials, B, F, with figure subjects, and five, A, C, D, E, G, of purely ornamental design. *See Mittheilungen d. Gesellsch f. vervielf. Kunst.* Vienna, 1902, Heft 4, p. 77.

18. [BIBLE.] Biblia cum concordantiis. J. Marion, for A. Koberger, Lyons, 12 Dec. 1520 ; fol.

Large cuts as in Bible of 19 October, 1519, on corresponding pages. Small cuts in O.T.

19. [BIBLE.] Biblia cum concordantiis. J. Sacon, for A. Koberger, Lyons, 24 July, 1521 ; fol.

Fol. i r. Creation of Eve (P. 62). Fol. ccxliv v. Nativity (B. 51). Small cuts in O.T.

19*. [HORTULUS.] Hortulus anime tho důde, Selen wůrtgarden genāt. F. Peypus for J. Koberger, 1521 ; 8vo.

Undescribed L.G. edition, containing two signed cuts of the 1518 set, the 10,000 Martyrs and St. Bridget, wanting in earlier editions, and the rare St. Laurence.

20. [GERLACHER.] Perornata eademque verissima D. Christophori Descriptio. Theobaldo Billicano authore. (Nuremberg, 1522) ; 4to.

On title-page, St. Christopher (B. 28), from Hortulus Animae of 1518. Passavant describes it (no. 65) as a new cut.

21. [BIBLE.] Biblia Sacra Utriusque Testamenti. F. Peypus, for J. Koberger, Nuremberg, Dec. 1522 ; 4to.

Rich ornamental border on title-page, unsigned [179 × 121]. Fol. i r. Creation of Eve, unsigned [72 × 116]. Both undescribed.

22. [PIRCKHEIMER.] Apologia seu Podagrae Laus, Bilibaldo Pirckeymhero authore. F. Peypus, Nuremberg, 1522 ; 4to.

The same border on the title-page as in the Bible of December, 1522 (no. 21).

23. [BIBLE.] Biblia Sacra Utriusque Testamenti. F. Peypus, for J. Koberger, Nuremberg, Aug. 1523 ; fol.

On title-page, St. Jerome praying (P. 64). Fol. i r. Creation of Eve, as in the 1522 quarto Bible, placed here between two upright panels of ornament. Before N.T. the Eusebian canons, as in the 1522 Lyons edition, but for canons 2–4 a much simpler pair of blocks is used than that described on p. 374 (nos. 23, 24). Woodcut initials.

24. [CHRISTIAN PRAYER-BOOK.] Ein Christēlich nützpar Betpüchlein, etc. F. Peypus, Nuremberg, 1523 ; 8vo.

On title-page, border by H. S. Beham (Pauli 1338). Sig. g i r. St. Paul (Matthew) by Schön. Sig. l vi v. Christ on the Cross, with the Virgin and St. John, by Springinklee (B. 8), from the Hortulus Animae of 1516.

25. [GERMANY.] Was auff dē Reichsztag zu Nüremberg von wegen Bebstlicher heiligkeit an Keyserlicher Maiestat Stathalter vnd Stende, Lutherischer sachen halben gelangt, etc. F. Peypus, Nuremberg, 1523 ; 4to. (Two editions.)

On title-page, border by Springinklee, unsigned [180 × 121].

26. [BIBLE.] Das Alte Testament mit fleyss verteutscht (3 Th.). F. Peypus, Nuremberg, 1524 ; fol.

Th. i, title-page, St. Jerome praying (P. 64). Fol. i r. the Creation of Eve (P. 62). Th. iii, fol. xvii r. David, from 1516 Hortulus. Small cuts in text : 8 new (by Schön) the rest as in the Lyons editions.

27. [BIBLE.] Das Newe Testament mit fleyss verteutscht. F. Peypus, Nuremberg, 1524 ; fol.

On title-page, the Nativity (B. 51). The new cuts of the Four Evangelists and St. Paul are by Schön. The following cuts by Springinklee, from the Hortulus Animae of 1518, are reprinted here: B. 14, 16, 17, 23, 25, 27. B. 27 has been cut down to the height of 101 mm.

28. [BIBLE.] Biblia Sacra. Lugduni, Apud Guilelmum Boulle, 1542 ; 8vo.

The same cuts by Springinklee and Schön, with a few exceptions, as were used in the earlier folio Vulgates printed at Lyons 1518–1522, with the addition of most of the new cuts from the edition printed at Nuremberg, by Peypus, in 1524, and five illustrations by Springinklee to the Psalter and Minor Prophets, of which three (Hosea, Joel, Zachariah) had already appeared in the Vulgate of 1530 (Peypus). This edition and that of 1561 are mentioned by Vögelin in *Repertorium*, ii, 316.

29. [BIBLE.] Biblia Sacra. Lugduni, Apud Iacobum de Millis, 1551 ; 8vo.

The same cuts as were used in the edition last described.

30. [BIBLE.] Biblia Sacra. Lugduni, Apud Jacobum de Millis, 1561 ; 8vo.

The same cuts as were used in the edition of 1542, with an additional cut by Springinklee (probably of the same date as the original series), representing St. Jerome in his cell, at the head of the prologue.

31. [DUERER.] Sammlung verschiedener alter Holzschnitte, grösstentheils nach Albrecht Dürer's Zeichnungen, wovon sich die Originalplatten auf der k. k. Hofbibliothek befinden. Vienna, 1781 ; fol.

Nos. 2, 3, 7–11 are by Springinklee.

32. [DUERER.] Ehrenpforte. Bartsch's edition of Dürer's Triumphal Arch, Vienna, 1799 ; fol.

Many of the blocks were designed by Springinklee.

33. [BECKER.] Holzschnitte alter deutscher Meister. Gotha, 1808–1816 ; fol.

B 55, three subjects from the Hortulus Animae (B. 8, 11, 29).

34. [PERIODICAL PUBLICATIONS. Vienna.] Jahrb. d. Kunsthist. Samml. d. allerh. Kaiserhauses, Vienna, 1883, etc.

Modern impressions of the Triumphal Procession (Bd. i), Triumphal Arch (Bd. iv), and Weisskunig (Bd. vi), which include many cuts by Springinklee. His St. George (B. 58) is reprinted in Bd. v, and St. Coloman (B. vii, 137, 106) in Bd. iv.

Doubtful.

35. [PETRUS LOMBARDUS.] Compendium Theologiae. F. Peypus, Nuremberg, 11 Feb. 1515 ; 4to. Architectural border on title-page: a portal with Corinthian columns ; garlands of foliage and beads hanging perpendicularly at the side ; over the entablature two dolphins, facing outwards [150 × 102].

Also used in P. Chalybs, "Dive Catharine . . . heroicae vitae descriptio" (8 March, 1515), and probably in other books printed by Peypus about the same date. A late impression in A. Althamer, "Anzeygũg warumb Got die wellt so lang hab lassen irrben" (1526).

WOODCUTS BY SPRINGINKLEE.

i. 1512–1514. Nos. 1–3.

1. THE PIRKHEIMER BORDER. (1513.) H. 1936. P. iii, 192, 205.

Two angels at the bottom support a shield with the arms of Pirkheimer; two others blow trumpets. A tall column on the r. side springs from a vase-like base, ornamented with snakes and dolphins. Pan, blowing his pipes, stands on a shorter column on the same side. At the top are two cornucopias of ribands, holding grapes; with a dog's face in the middle, and a crane, standing on a third column l., pecks at the hanging clusters. A basket stands at the top of a short flight of steps, below which a medallion of an antique warrior is attached to a wall. The background behind the columns is black.

[195 × 125.] Good impression, from sig. a iii r. of "Plutarchi Chaeronei | de his qui tarde a | numine corri- | piuntur li- | bellus," F. Peypus, Nuremberg, 30 June, 1513. (Panzer, vii, 453, 99.) This title and 15 ll. of text are printed in the space enclosed by the border (*see* repr. Butsch, i, 32).

Purchased from Mr. Gaucia, 1850.

This is the first book in which the border appeared. P., who quotes Plutarch's "De vitanda usura," 26 January, 1513, as the first, was misled by a misprint, "1513" for "1515," in Panzer (vii, 456, 114). The early date is almost the only circumstance that supports the attribution of the border to Dürer, which has found favour with Retberg (no. 200) and Butsch ("Bücher-Ornamentik," i, p. 65). The r. column and the vase from which it springs combine a number of the favourite decorative motives of Springinklee (dolphins, snakes, kidney-shaped ornament, bead and other mouldings), some of these being especially characteristic of his earlier designs; for instance, the borders (dated 1515) of the first series of illustrations to the Hortulus Animae; compare also the frieze underneath the two heralds on the Triumphal Arch. The angels bear a remarkable resemblance to those on a woodcut, certainly by Springinklee, though not signed, a St. John Baptist (Butsch, i, 36), used in a Bible printed at Lyons by J. Sacon for A. Koberger, 17 December, 1516 (*see* p. 375, no. 7). Butsch's explanation that Springinklee, in the latter case, was copying Dürer, is, of course, a possible one, and it must be admitted that the decoration of the top and l. side of the border is more in Dürer's style, and may be based on a sketch by Dürer himself, while the whole is superior in taste and execution to the small amount of independent work which we know Springinklee to have produced in the years 1512–1513. It is difficult, for instance, to convince oneself that this border and the horoscope of 1512 (H. 2106) can be by the same artist. Yet divergences of taste and method almost equally great may be found among his later works.

† ST. WILGEFORTIS AND THE FIDDLER. 1513.
(Reproduction.)

Against the r. wall of a chapel is an altar, on which are two lighted tapers. Between them is the image of the crucified virgin martyr, who is nailed by the hands only to a beam. A bent rod, forming an almost complete circle and ending in two fleurs-de-lis, passes behind the beam. The image has a jewelled crown and is represented with a beard and long hair and features, which resemble the traditional countenance of Christ. The long robe with full sleeves is confined at the waist by a girdle and falls to the ankles. On the l. foot is a jewelled shoe. The fellow to it has dropped off the r. foot and lies on the altar. On the step kneels a man playing the violin and looking up at the image. Behind him kneel a woman, holding a rosary, and two men. Against the near end of the altar is a child angel holding a shield from which the contents have been cut away, and on the floor below are Springinklee's monogram, surrounded by rays, and the date 1513.

Facsimile, published by the Dürer Society, 1898 (i, 22), of the impression in the Douce collection of woodcuts in the Bodleian Library, Oxford (vol. iv, no. 13).

Presented by the Committee of the Dürer Society, 1898.

The impression here reproduced is presumably of the second state; in the first, the shield held by the angel would contain armorial bearings, and the woodcut would probably be accompanied by some explanatory text. I am not acquainted with any other impression bearing Springinklee's monogram; impressions of a third state, after the removal of the monogram from the block, are at Berlin and in the Blasius collection at Brunswick.

The authorship of the woodcut was unknown till it was described for the first time in 1898. It is a good and characteristic work of Springinklee, showing very strongly, in the cutting, as well as the design, the influence of Dürer's woodcuts of 1511. It is the artist's earliest dated work, with one exception, the Horoscope, H. 2106 (*cf.* Schmidt in *Chronik f. vervielf. Kunst*, iv., 12).

Both the legend of St. Wilgefortis and the subject actually represented in the woodcut are of romantic interest and little known. The saint was the Christian daughter of a heathen king of Portugal, who imprisoned her for refusing to marry the bridegroom of his choice. Christ appeared to her in prison, and granted her prayer that she might be changed into a form which should find favour with none on earth, but with him only, by transforming her into his own likeness. Her father accordingly ordered her to be crucified, like the God whom she adored. Her crucifixion was engraved by A. Collaert in Ricci's "Triumphus Jesu Christi Crucifixi." Antwerp, 1608 (pl. 45). The growth of a beard for the protection of chastity is related of Paula Romana and other saints. St. Wilgefortis, to whom an altar was dedicated in old St. Paul's before the Reformation, was venerated in many countries, under many names. The chief of these, Liberata, and its equivalents, Livrade, Gehülf, Ohnkümmerniss or Kümmernuss (in latinized form Kuminis or Cumerana), Ontkommer, Uncumber, refer to the virgin's miraculous deliverance from an unwelcome marriage, and her own willingness to help those who apply to her in need. One such deliverance is commemorated in the present woodcut. The story is related in the text accompanying a unique woodcut by Burgkmair in the Munich Library (repr. Hirth-Muther, "Meisterholzschnitte," no. 87). The relics of "Sant Kümernuss," according to that story, were preserved at Stouberg in Holland. A fiddler was playing one day before her shrine, when the image dropped its golden shoe. He took it and offered it for sale to a goldsmith, who would have had him imprisoned for theft. The fiddler protested that the image had given him the shoe, and so, to test the truth of his story, he was conducted to the church, where the miracle was repeated in the presence of witnesses.

A similar story is related of the image of Lucca, known as the Santo Volto, a crucifix of cedar wood said to be the work of Nicodemus. It has been suggested that the legend of St. Wilgefortis is only a northern corruption of the legend of the Santo Volto, the crucifix with its long robe being taken in course of time for the image of a crucified woman. In the sixteenth century the connection of the two stories, at any rate, was recognised, for Burgkmair's woodcut, though accompanied, as we have seen, by the printed legend of St. Wilgefortis or "Kümernuss," contains the title, "Die Bildnus zu Luca," cut on the block. Authentic representations of the Lucca rood have the same curved rod behind the figure, but a chalice stands below the r. foot (*see* Angelo Rocca, "De Particula ex Pretioso Ligno Crucis," Rome, 1609, p. 41).

Full details about St. Wilgefortis may be found in the Bollandist "Acta Sanctorum," 1868, tom. v, July 20, pp. 50–70.

2. ST. COLOMAN. (1513.) B. vii, 137, 106. H. 1828.

The saint, in the garb of a pilgrim, with a cross on his cloak near the r. shoulder, stands looking directly to the front, holding a staff in his l. hand and a noose in his r. hand, with which he also gathers up the folds of the mantle. He wears several leaden badges in his hat. In the four corners are the arms of the Empire, of the Archduchy of Austria, of Scotland, and of Stabius. Single border.

[259 × 167.] Late impression (older than the 1781 edition), without inscription. Large heraldic watermark. Border-line restored in parts.

Presented by W. Mitchell, Esq., 1895.

The woodcut was first published in 1513, accompanied by a Sapphic ode on St. Coloman by Stabius, addressed to Andreas Stiborius (*see* P. iii, 161). An impression of the first edition is at Coburg. An impression with the title below in three lines, as quoted by Heller, but without the poem itself, was in the Cornill d'Orville collection (cat. no. 177). The stanzas quoted by Passavant prove the correctness of Heller's surmise that the poem is that printed in Pez, "Scriptores Rerum Austriacarum," i, 106. The block is preserved in the Imperial Library at Vienna, and a new edition was printed in 1781, with the title, "S. COLOMANNI EFFIGIES. | Edita ex lignea tabula ab Alberto Dürer A. M.DXIII. incisa, quae | Vindobonae, in Aug. Bibliotheca Caes. Reg. asservatur. | M.DCC.LXXXI." Impressions from the original block are also to be found in the Vienna *Jahrbuch*, iv, 302.

The woodcut was formerly attributed to Dürer, but this attribution was questioned by Thausing[1] and Chmelarz,[2] while Dr. W. Schmidt[3] was the first to ascribe it definitely to Springinklee. That attribution is undoubtedly right. Apart from the very characteristic drawing of the features, such accessories as the ground on which the saint is standing betray Springinklee's hand, while the drawing of the crowns is exactly like that on the blocks designed by him for the Triumphal Arch.

The saint is a portrait of Stabius himself, as we learn from a letter written by Nicolaus Kratzer to Dürer, dated London, 24 Oct. 1524, which Thausing quotes. The mention of the woodcut in this letter in no way justifies its attribution to Dürer himself.

3. ST. SEBALD. (1514.) B. vii, 179, 19. H. 2023.

St. Sebald stands, in three-quarter face to l., under a round arch with a vine stem along its inner edge and with vine leaves in the spandrels. He is dressed as a pilgrim and carries in his l. hand staff, scrip, and rosary, while with his r. hand, hidden under a fold of his mantle, he supports a model of the church of St. Sebald. There is a landscape background, water with boats and hills on the farther shore l., broken ground with trees r. The royal arms of Denmark and France l., and the arms of Nuremberg r., stand just within the arch at the foot of the print. Single border.

[172 × 125.] Good impression, from the book, "Die hystori des lebēs: | Sterbens vnd wunderwerck des hey⸗ | ligen Peichtigers vñ grossen Nothelffers Sant Se⸗ | balds," etc., H. Hölzel, Nuremberg, 1514. (Muther 1165, repr. Taf. 213.)

In the inventory of 1837.

Placed by Bartsch in the appendix of his Dürer catalogue, and generally regarded since then as a doubtful Dürer. The attribution to Springinklee was proposed by Schmidt (*Repertorium*, xvi, 308), but subsequently withdrawn (*ibid.* xvii, 37). I have no doubt, however, that this attribution is correct. The work is unlike that of any other artist of the school of Dürer, and the treatment of the foliage is decisive. This woodcut was copied, with modifications, by Erhard Schön as St. James the Greater (B. 3) in the Hortulus Animae of 18 May 1517, fol. cxx b.

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[1] "Dürer," E.T., ii, 242 (*footnote*).

[2] Vienna *Jahrbuch*, iv, 301.

[3] *Repertorium*, xvi, 308.

3*. THE VIRGIN WITH THE CARTHUSIAN MONKS. 1515.

H. 2005. P. iii, 179, 180.

For a description of the subject and discussion of Springinklee's share in the work *see* Dürer, no. 124 (p. 306).

[255 × 187.] Lightly inked and uneven in quality. A sharper impression and clearer, on the whole, than that placed with Dürer's woodcuts, though later, for the break in the border-line now measures 6 mm., and there is a second break of 2 mm. to r. of it. Thin white paper, without watermark; the l. lower corner is torn.

Purchased from Messrs. Evans, 1858.

This impression shows more clearly than the other the outlines of the insertions in the block.

ii. ILLUSTRATIONS OF THE HORTULUS ANIMAE.

Nos. **4–49.**

All accounts hitherto published of the illustrations designed by Springinklee and Schön for the Hortulus Animae, and of the editions in which they appeared, are inaccurate and incomplete. Bartsch described only the woodcuts that are actually signed, and neither Passavant nor Nagler made any important additions to his catalogue or distinguished Springinklee's two sets of illustrations. This was done for the first time by Muther; but his account of the various editions and their contents is not trustworthy in detail. A further account of the matter, very accurate so far as it goes, but not exhaustive, was given by Herr W. von Seidlitz in the Berlin *Jahrbuch*, 1885. Heller has given a list of editions of the Hortulus in general, and Hase, more recently, enumerated those published by the house of Koberger, with which we are more immediately concerned. Neither list, however, is complete. I hope that a new table of the editions may be found useful, though further research may probably show that it is still incomplete.[1] Of the seventeen editions enumerated, I have seen thirteen, while four more (nos. 7, 9, 12, 16) have been described on credible authority. I have omitted, as probably apocryphal, a quarto edition of 1516 (J. Koberger, Nuremberg) described by Panzer (vii, 457, 121) and mentioned by Hase as no. 5.

It will be seen that all these editions, with others, probably, of which no copies have survived, were printed within five years, either at Lyons or Nuremberg, for Johann or Anton Koberger. They all retain some woodcuts of French origin from an earlier edition printed at Lyons in 1513, and no single edition is illustrated exclusively either by Springinklee or Schön. No. 1, for instance, contains, in addition to four cuts by Schön, which are uniform in dimensions with the first series by Springinklee, and have always been supposed to belong to it, a single cut (St. Wolfgang) from the small series by Schön, which first makes its appearance as a whole in no. 3. All the editions, from no. 3 onwards, with the exception of no. 5, contain an admixture of Springinklee's first series, and the cuts by Schön, while from no. 6, in which Springinklee's second series first appears, to no. 17, every edition contains an admixture, in varying proportions, of all three sets. I believe that no single edition contains the whole of Springinklee's second set. While the larger part of it appears in no. 6, new subjects are added in no. 10 and no. 17, while other subjects exist in single impressions which I have not found in any edition of the book that I have examined.

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[1] *See* Appendix B at the end of this volume.

[4–13.]

THE FIRST SET. 1516.

Before describing those woodcuts which are represented separately in the Print-room, I give a brief list of the complete set, as contained in the book, arranged in the usual order by subject.

A. Large size [no. 10 (frontispiece) 128 × 89, the rest 88 × 78]. Border-line at bottom only in most cases.

1. David.
2. Annunciation.
3. Adoration of the Shepherds. B. 5.
4. Adoration of the Magi.
5. Circumcision.
6. Christ on the Mount of Olives.
7. Crucifixion.
8. Lamentation for Christ.
9. Resurrection. B. 9.
10. The Virgin on the Crescent. B. 1.
11. St. Andrew.
12. St. Bartholomew.
13. St. James the Greater.
14. St. James the Less.
15. St. John.
16. St. Jude.
17. St. Matthew.
18. St. Matthias.
19. St. Paul.
20. St. Peter.
21. St. Philip.
22. St. Simon.
23. St. Thomas.
24. All Saints.
25. The 10,000 Martyrs.
26. St. Christopher.
27. St. George.
28. St. Gregory.
29. St. John the Baptist.
30. St. Leonard.
31. St. Martin.
32. St. Michael.
33. St. Roch.
34. St. Sebastian.
35. St. Anne.
36. St. Apollonia.
37. St. Ursula.
38. St. Veronica.

B. Intermediate size [76 × 51].

39. The Trinity.

C. Small size [58 × 48].

40. The Crucifixion.
41. The Man of Sorrows.
42. St. Gregory and St. Matthew.
43. St. Jerome and St. Mark.
44. St. Ambrose and St. Luke.
45. St. Augustine and St. John.
46. St. Blasius.
47. St. Dionysius.
48. St. Erasmus.
49. St. Nicholas.
50. Confession.
51. Communion.

The following subjects are represented (all from A):—

4. THE ADORATION OF THE SHEPHERDS. (No. 3 of the above list.) B. 5.

The Virgin kneels, in profile to r., adoring the Child, who lies on the end of her robe. St. Joseph kneels beside her holding a taper. A shepherd with bagpipes under his arm kneels r. at the top of a flight of steps; two comrades stand on lower steps behind him. The open shed to which the steps lead is supported by a flattened arch; other buildings in background. Monogram (reversed) on the fourth step from the top.

[87 × 66. With *passe-partout*, 134 × 88.] Good early impression, without text, on yellowish paper. A *passe-partout* from the 1516 edition.
In the inventory of 1837.

5. THE ADORATION OF THE MAGI. (No. 4 of list.)

The Virgin sits r., in profile to l., at the head of a flight of steps resting on a flattened arch. She holds the Child on her knees. Two of the Magi kneel before him on the steps, while the third, Balthasar, stands l. holding a covered cup in his l. hand. St. Joseph stands in the background, at the head of the steps, with staff in r. hand, hat in l. hand. Buildings in background, with shrubs and grass growing on the walls. On wall, seen through an arch l., is Springinklee's monogram (reversed), and below it that of the wood-engraver, Wolfgang Resch (also reversed).

[87 × 66. With *passe-partout*, 134 × 89.] Good early impression, without text, on yellowish paper. A *passe-partout* from the 1516 edition.
In the inventory of 1837.

6. THE CIRCUMCISION. (No. 5 of list.)

A priest, the operator, sits on a chair in foreground r. Another, sitting l., holds the Child. An attendant, carrying a taper, stands just behind, and a young man in profile at the side l. St. Joseph, the Virgin, and two other persons, stand in background r. No signature.

[88 × 68. With *passe-partout*, 136 × 91.] Latin text (red and black), and *passe-partout* from edition 1 (fol. CXLIII).
In the inventory of 1837.

7. THE LAMENTATION FOR CHRIST. (No. 8 of list.)

Joseph of Arimathea supports the body of Christ by the arms. The Virgin and another woman kneel l. and St. John stands behind them bending his head forwards. In the background r. is seen the stem of the cross, in the foreground a vase of ointment and the crown of thorns. No signature.

[87 × 67. With *passe-partout*, 125 × 85]. German text (red and black), and *passe-partout* of leaves and flowers from one of the later editions.
In the inventory of 1837.

8. THE RESURRECTION. (No. 9 of list.) B. 9.

Christ, with banner of victory in l. hand, r. hand extended in benediction, rises above the tomb, surrounded by clouds. Four sleeping soldiers below, two on either side of the tomb, on which Springinklee's monogram is placed.

[88 × 68. With *passe-partout*, 128 × 90.] German text (black on recto, red and black on verso), and *passe-partout* of birds, flowers, and pea-pods from one of the later editions.
In the inventory of 1837.

9. THE VIRGIN ON THE CRESCENT. (No. 10 of list.) B. 1.

The Virgin, with imperial crown, facing three-quarters to l., supports the Child with her r. hand, and offers him an apple with her l. hand. Below her knees is the crescent, and she is surrounded by clouds and cherubs. Over her head is the holy Dove. The lower part of the block contains an oblong tablet, cut through to admit type, and at the foot of the tablet is a unicorn, facing r., with knees bent and horn lowered. No signature.

[illegible] LXXXIII [illegible]

[illegible] which are [illegible] in size [illegible] black with [illegible] with the

[illegible]

PLATE VIII

HANS SPRINGINKLEE

ST. ANDREW

[129 × 90.] With Latin text ("Suscipe rosariū," etc., red and black) from fol. LXXXIV b of edition 1. The cut in this place is provided with a single border-line, though it was used as frontispiece without one.

In the inventory of 1837.

A copy of this cut, by Flegel, is no. 51 in Weigel's "Holzschnitte berühmter Meister" (1851–54).

10. ST. ANDREW. (No. 11 of list.)

St. Andrew walks to l., supporting his cross with r. hand, and pointing to l. with l. hand. Trees of Springinklee's characteristic type r. An arch formed of a vine stem, with leaves and grapes in upper corners, forms a frame to the subject. Continuous border-line. No signature.

[87 × 66. With *passe-partout*, 134 × 89.] Good impression, without text (perhaps a proof), on stout white paper without watermark, in a *passe-partout*, dated at the top 1515, but not the same in which the cut appears in the 1516 edition.

Presented by W. Mitchell, Esq., 1895.

11. ST. SIMON. (No. 22 of list.)

St. Simon walks to l., with his r. hand resting on a hatchet, while his l. hand holds a fold of his mantle. Landscape background with mountains. No signature.

[88 × 68. With *passe-partout*, 129 × 90.] With German text (black on recto, red and black on verso) from one of the later editions.

In the inventory of 1837.

12. ST. THOMAS. (No. 23 of list.)

St. Thomas walks to l., holding a spear in r. hand, a book in l. hand. Landscape background, with characteristic trees l., houses r., and mountains behind them. Arch of vine stem, as in no. 10 (11). Continuous border-line. No signature.

[87 × 66. With *passe-partout*, 133 × 88.] Good impression (proof?) without text, uniform in all respects with no. 10.

Presented by W. Mitchell, Esq., 1895.

13. ALL SAINTS. (No. 24 of list.)

In the foreground are St. Catherine, St. Nicholas, and St. George. Behind these are seen the heads of a sainted king and bishop, and behind them a multitude of haloes. No signature.

[87 × 66. With *passe-partout*, 134 × 87.] Good impression (proof?), without text, uniform with no. 10.

Presented by W. Mitchell, Esq., 1895.

[14–49.]

THE SECOND SET. 1518.

I give, as above, a brief list of the complete set, before describing those which are represented separately in the Museum collection. The woodcuts are uniform in size [*c.* 118 × 78], and the ornamental border in this set is always cut on the block with the subject, not added as a *passe-partout*. The woodcuts are signed and, with two exceptions, described by Bartsch.

Impressions of these woodcuts, without text on the back or in the tablets contained in the ornamental frame, are often described as proofs. Though such impressions vary much in quality, it is doubtful whether even the best of them deserve this title. For approximate indications of the date of good impressions without text, *see* the notes on nos. 24 and 35. No such impression in this collection has a watermark.

1. David and Bathsheba. B. 2.
2. Annunciation. B. 3.
3. Adoration of the Shepherds. B. 4.
4. Adoration of the Magi. B. 6.
5. Baptism of Christ. B. 33.
6. Christ on the Mount of Olives. B. 7.
7. Crucifixion. B. 8.
8. The Trinity. B. 59. (?)
9. The Virgin standing. B. 10.
10. The Virgin seated. B. 11.
11. Mater Dolorosa. B. 12.
12. Death of the Virgin. B. 13.
13. St. Andrew. B. 15.
14. St. Bartholomew. B. 19.
15. S. James the Greater. B. 16.
16. St. James the Less. B. 22.
17. St. John. B. 17.
18. St. Jude. B. 23.
19. St. Matthew. B. 20.
20. St. Matthias. B. 24.
21. St. Paul. B. 25.
22. St. Peter. B. 14.
23. St. Philip. B. 18.
24. St. Thomas. B. 21.
25. The 10,000 Martyrs.
26. St. Ambrose. B. 48.
27. St. Antony. B. 26.
28. St. Augustine. B. 27
29. St. Christopher. B. 28.
30. St. Francis. B. 30.
31. St. George. B. 31.
32. St. Gregory. B. 32.
33. St. Jerome. B. 34.
34. St. Laurence.
35. St. Martin. B. 35.
36. St. Michael. B. 36.
37. St. Roch. B. 37.
38. St. Sebald.
39. St. Sebastian. B. 38.
40. St. Stephen. B. 29.
41. St. Anne. B. 39.
42. St. Apollonia. B. 40.
43. St. Barbara. B. 41.
44. St. Bridget.
45. St. Catherine. B. 42.
46. St. Dorothy. B. 43.
47. St. Margaret. B. 45.
48. St. Mary Magdalen. B. 44.
49. St. Ottilia. B. 47.
50. St. Ursula. B. 46.
51. Communion. B. 49.
52. Burial of the Dead. B. 50.
53. Angels delivering Souls from Purgatory. B. 60. (?)

14. DAVID AND BATHSHEBA. B. 2.

Bathsheba, partly draped, with her back to the spectator, is bathing at a fountain in a courtyard. At the top of the fountain l. is a cupid, aiming a shaft at David, who watches the bather from a balcony r. Monogram on base of a column l.

[118 × 78.] Good impression, without text.
In the inventory of 1837.

15. THE ANNUNCIATION. B. 3.

The Virgin kneels r. at a desk, turning her face towards Gabriel, who approaches l. with a wand in r. hand. The Dove is seen within a round opening in the vaulted roof of the chamber. Monogram in l. lower corner.

[119 × 82.] Fair impression, with German text printed in red on recto, red and black on verso.
In the inventory of 1837.

16. THE ADORATION OF THE SHEPHERDS. B. 4.

The Virgin kneels r., facing l., adoring the Babe, who lies on her robe. St. Joseph kneels beside her, holding a taper in his r. hand. Two shepherds approach l., one clasps a tree, the other carries bagpipes. Through a window r. appear the heads of the ox and ass. The monogram is on the wall above this window.

[115 × 78.] Good impression, without text, on white paper.
Presented by W. Mitchell, Esq., 1895.

17. THE ADORATION OF THE MAGI. B. 6.

The Virgin sits r., facing l., under a canopy, holding the Child on her lap. St. Joseph stands at the side of the canopy, partly hidden by a pillar. Caspar kneels before Christ, Melchior stands, raising his hat from his head, in the middle, and Balthasar, bareheaded, stands l., the star in the sky over his head. Monogram in r. upper corner.

[116 × 80.] Fair impression, with German text printed in black on recto, red and black on verso.
In the inventory of 1837.

18. CHRIST ON THE MOUNT OF OLIVES. B. 7.

Christ kneels r. with his back to the spectator, looking towards a chalice placed in the cleft of a rock. The three apostles sleep in the foreground l. Judas and his companions are entering the garden at the gate in the background. The sun is shining brightly in the sky over a hill. Monogram on a stone in foreground.

[117 × 78.] Fair impression, without text; paper discoloured.
Presented by W. Mitchell, Esq., 1895.

18a. CHRIST ON THE MOUNT OF OLIVES. B. 7.

A later impression, with German text printed in red and black on recto, black on verso. A piece torn away from l. lower corner has been repaired with a fragment of another leaf of the book.

In the inventory of 1837.

19. CHRIST ON THE CROSS, WITH THE VIRGIN AND ST. JOHN. B. 8.

Mary and John stand r. before the cross. Landscape background. Monogram on a stone l. at foot of cross.

[118 × 77.] Late impression, without text.
Purchased at the Durazzo sale, 1873.

19a. CHRIST ON THE CROSS, WITH THE VIRGIN AND ST. JOHN. B. 8.

Another impression, on a mutilated leaf from a German edition, repaired with ornamental borders at top and bottom cut from another leaf.

In the inventory of 1837.

20. THE TRINITY. B. 59. (?)

God the Father, wearing a triple tiara, supports under the arms the body of the Son, whose head, turned to r., rests on the r. shoulder of the Father. The Dove floats over the Son's head. Three angels attend on the Trinity, and two cherubs' heads appear below, gazing upwards. The monogram is in the l. lower corner.

[118 × 78.] Good impression, without text; not very early.
Presented by W. Mitchell, Esq., 1895.

This is apparently the subject described as no. 59 by Bartsch, who did not recognise it as belonging to the Hortulus Animae. It occurs on fol. LXXVIII a of edition 9 (12 December, 1518). Passavant,[1] however, identified B. 59 with a woodcut dated "Anno 1520," which I have not seen. A bad copy of the present woodcut (Nagl. Mon. iii, p. 645, no. 2), retaining Springinklee's monogram, with a plain border-line [91 × 58], serves as frontispiece to "Exerciciū spirituale hominis Christiani," Jodocus Gutknecht, Nuremberg, 1519. (Muther 1229.)

21. THE VIRGIN AS QUEEN OF HEAVEN, STANDING. B. 10.

The Virgin crowned, with sceptre in r. hand, holding the Child on her l. arm, stands on the crescent. There are six cherubs' heads, four in the upper, two in the lower corners. Monogram above the cherub in r. lower corner.

[118 × 78.] Good impression, without text.
Purchased from Messrs. Graves, 1858.

22. THE VIRGIN AND CHILD, SEATED, WITH ANGELS. B. 11.

The Virgin, with a star on her mantle over the l. shoulder, sits on a throne r. and holds the Child in her lap. He receives a fruit from the hand of a tall angel, while three child angels form part of the group. The Dove is seen in the air l. Architectural background, with monogram on a tablet near the centre, resting on a cornice.

[119 × 89.] Good impression, without text.
In the inventory of 1837.

23. MATER DOLOROSA. B. 12.

The Virgin kneels at the foot of the cross, in a landscape, crossing her hand over her bosom, which is pierced by five swords. On either side of the cross, of which only the stem is visible, is a cherub's head. Monogram on the ground r.

[118 × 78.] Fair impression, without text.
Presented by W. Mitchell, Esq., 1895.

24. THE DEATH OF THE VIRGIN. B. 13.

The Virgin reclines on a bed, propped up with pillows, facing to the front. The apostles stand round the bed, four l. and eight r. St. John l. holds a taper in r. hand, palm-branch in l. hand. St. Peter r., in cope and papal tiara, sprinkles holy water. Another apostle in foreground l. swings a censer, near which the monogram is placed. Plain single border.

[93 × 80.] Good impression, without text.
Presented by W. Mitchell, Esq., 1895.

There was originally a tablet, to contain text, at the foot of the block, increasing the height to 119 mm. The tablet has been cut away, not from this impression merely, but from the block, as may be seen by comparing this impression with one in the book itself (*e.g.* fol. CXXXII of edition 12). This impression, therefore, must be of later date than the editions of 1520, in which the complete block was still being used.

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[1] iii, 241.

25. ST. ANDREW. B. 15.

St. Andrew sits under an arch, looking round to l., with his l. arm passed round one of the beams of the cross. Buildings in background r. Monogram r. on a ledge.

[117 × 80.] Late impression, without text; the block much worn.
Purchased at the Durazzo sale, 1873.

26. ST. BARTHOLOMEW. B. 19.

The apostle, holding a knife in l. hand, sits in a room beside a table on which is a dish of pears. He looks back over his r. shoulder at the view through an open window l. Monogram in l. lower corner, under the table.

[118 × 78.] Fair impression, though rather late, without text; on thin white paper.
Purchased from Messrs. Graves, 1858.

27. ST. JAMES THE GREATER. B. 16.

St. James, holding a shell in r. hand, pilgrim's staff in l. hand, sits l. on a chair under a portico with open roof. Monogram on a tablet resting on the cornice of a pilaster.

[118 × 78.] Late impression, uniform with no. 25.
Purchased at the Durazzo sale, 1873.

28. ST. JAMES THE LESS. B. 22.

St. James sits l. on a chair under a portico, holding the instrument of his martyrdom, a fuller's club, in his l. hand.

[118 × 80.] Late impression, uniform with no. 25.
Purchased at the Durazzo sale, 1873.

29. ST. JOHN THE EVANGELIST. B. 17.

St. John, holding in his r. hand the chalice with a serpent, sits, turning slightly to r., on a throne with a shell-shaped canopy. Monogram on shaft of a column l.

[118 × 78.] Good impression, though not early, without text.
Purchased from Mr. Gutekunst, 1870.

30. ST. JUDE. B. 23.

The apostle, holding a club in his r. hand, sits looking down to l., with his l. elbow resting on a table. Monogram on a tablet resting on a cornice near l. upper corner.

[118 × 78.] Good impression, without text.
Purchased from Messrs. Graves, 1858.

31. ST. MATTHEW (*not* Matthias). B. 24.

The apostle, with his r. hand on the hilt of a sword, sits looking up to l. on a low stool with a base carved in the shape of a dolphin. A garland is suspended over his head. Monogram over a cornice l. near the garland.

[118 × 78.] Good impression, without text, uniform with no. 29.
Purchased from Mr. Gutekunst, 1870.

32. ST. PETER. B. 14.

The apostle, holding in his l. hand a large key with a smaller one attached to it, sits on a chair looking up to l. Monogram on a tablet near the top, resting on a cornice. Houses and trees l.

[118 × 78.] Good impression, without text, uniform with no. 29.
Purchased from Mr. Gutekunst, 1870.

33. ST. PHILIP. B. 18.

The apostle, holding a cross in l. hand, an open book in r. hand, sits on a canopied chair under a round arch. Monogram on a tablet under his r. foot.

[117 × 75.] Late impression, uniform with no. 25, cut and damaged.
Purchased at the Durazzo sale, 1873.

34. ST. THOMAS. B. 21.

The apostle sits, in profile to l., at a table, reading a book which he holds in both hands. A lance rests against the wall of the room. Monogram on a tablet attached to the wall.

[117 × 78.] Late impression, uniform with no. 25.
Purchased from Messrs. Evans, 1856.

35. ST. AMBROSE. B. 48.

The saint is seated, facing r., writing in a book which lies on a sloping desk. A lamp hangs from an arch over his head. Monogram on shaft of pillar l.

[118 × 78.] Without text. Good impression [margin 5 mm.], though the block shows some signs of wear. The impression can be dated with certainty before 1524, for in that year the block was used in a German N.T. printed by Peypus (leaf 126 v., before the Epistle to the Hebrews), with the lower part containing the tablet cut away, reducing the height of the block to 101 mm.
Purchased from Messrs. Graves, 1858.

36. ST. AUGUSTINE. B. 27.

The saint, in cope and mitre, is seated at a table, looking round and down at a child who is ladling water with a spoon on the floor l. Monogram on a tablet under the table r.

[118 × 78.] Good impression, without text, uniform with no. 35, and doubtless of the same date.
Purchased from Messrs. Graves, 1858.

Plate IX

HANS SPRINGINKLEE

St. Ambrose

[illegible] ST. [illegible] [illegible] B. [illegible]

[illegible] hand on the hilt of a sword, and looking up to [illegible] carved in the shape of a dolphin. A garland [illegible] Monogram [illegible] near the [illegible]

[illegible] B. [illegible]

[illegible] large [illegible] with a smaller one [illegible] Monogram on a tablet near [illegible]

[illegible] B. [illegible]

[illegible] holding a cross in [illegible] open book in [illegible] hand and [illegible] Monogram on a tablet under his [illegible]

[illegible] B. [illegible]

[illegible] reading a book which he [illegible] against the wall of the room [illegible]

[illegible] B. [illegible]

[illegible] writing in a book which lies on a sloping [illegible] from an [illegible] over his head. Monogram on shelf of [illegible]

[illegible] Good impression [illegible] though the black [illegible] The impression can be dated with certainty before 1524 [illegible] by [illegible]

[illegible]

[illegible] B. [illegible]

[illegible] is seated at a table, looking round and [illegible] on the floor [illegible] Monogram on a tablet under the table [illegible]

[illegible]

[illegible]

37. ST. CHRISTOPHER. B. 28. P. iii, 242, 65.

The saint, holding the stem of a tree in his l. hand, is stepping out of the water and has his l. foot already on dry ground, where the hermit stands holding a torch. Christ stands on St. Christopher's r. shoulder; his r. hand rests on a large globe, while he blesses with the l. hand. The monogram is on the shaft of a column r.

[118 × 80.] Soiled impression from a German edition with text in red and black on both sides of the leaf.
In the inventory of 1837.
P. describes this woodcut as it appeared in a later book, without recoguising it as one of the illustrations to the Hortulus Animae.

38. ST. MARTIN. B. 35.

The saint, riding to r., is cutting his cloak with a sword to share it with a beggar who kneels in foreground l. Monogram on a wall near the horse's foreleg.

[118 × 79.] Good impression, without text, on thin white paper.
In the inventory of 1837.

39. ST. MICHAEL. B. 36.

The archangel, with sword uplifted in his r. hand, is about to strike at the throat of the dragon, which he grasps by the leg. Monogram in l. lower corner of the frame.

[118 × 78.] Fair impression, without text, on stouter paper than the last.
In the inventory of 1837.

40. ST. ROCH. B. 37.

The saint, walking with a staff and raising his garment with his l. hand to display the sore on his r. thigh, is led to l. by an angel. The monogram is on a tablet resting on a cornice near l. upper corner.

[116 × 77.] Poor impression, without text, uniform with no. 25; cut and damaged.
Purchased at the Durazzo sale, 1873.

41. ST. SEBALD.

The saint, attired as an aged pilgrim, with a staff in his l. hand, sits in a chair, facing l., and holds in his r. hand, with the assistance of a boy angel, a model of a church with two towers, an apse, and central spire. Monogram on a tablet over the capital of a column r.

[118 × 78.] Late impression, without text, uniform with no. 25.
Purchased at the Durazzo sale, 1873.
This subject was unknown to Bartsch and the writers who have supplemented his catalogue by observations. It is mentioned, however, in the catalogue of the collection of prints at the Hamburg Kunsthalle, p. 275. It occurs in the 1520 edition (no. 18) on fol. CXLVII v.

42. THE VIRGIN AND CHILD WITH ST. ANNE. B. 39.

St. Anne sits l., facing three-quarters r., and receives on her lap the child Jesus, who stands upright supported by his mother. Monogram on the wall over St. Anne's head.

[118 × 78.] Good impression, without text.
Presented by W. Mitchell, Esq., 1895.

43. ST. APOLLONIA. B. 40.

St. Apollonia sits r., facing three-quarters l., holding in both hands a forceps with a tooth in its grip. Monogram on a ledge at the foot of some buildings l.

[118 × 79.] Good impression, without text.
Presented by W. Mitchell, Esq., 1895.

44. ST. BARBARA. B. 41.

St. Barbara sits l., facing three-quarters r., holding a palm-branch in her l. hand and a book in her r. hand. A chalice, with the Host rising above it, stands on a ledge r. before a tower. Monogram on a tablet held by an angel in a lunette, which forms the upper portion of the ornamental frame.

[119 × 79.] Good impression, without text.
Presented by W. Mitchell, Esq., 1895.

45. ST. DOROTHY. B. 43.

St. Dorothy stands, facing a little to r., with her l. hand on a basket of flowers held by a boy r. Monogram on the base of a column r.

[118 × 78.] Good impression, without text.
In the inventory of 1837.

46. ST. MARGARET. B. 45.

The saint stands under a portico looking back to l. over her r. shoulder. She holds a tall cross in her l. hand. The dragon crouches at her feet. Monogram near the top of the shaft of a column r.

[118 × 78.] Good impression, without text.
In the inventory of 1837.

47. THE ECSTASY OF ST. MARY MAGDALEN.[1] B. 44.

The saint is supported in the air by five angels over the mouth of her cave, near which the monogram is placed. The priest who witnesses the scene is in the r. lower corner.

[82 × 59 (cut).] Part of a leaf from an edition in which St. Margaret (B. 45) is printed on the other side. The ornamental frame has been cut away.
Presented by W. Mitchell, Esq., 1895.

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[1] On this subject, *see* p. 285.

48. ST. OTTILIA. B. 47.

The sainted abbess kneels in prayer, facing three-quarters to r. The soul of her father, whom she redeemed from purgatory by her prayers, is seen issuing from a monstrous pair of jaws surrounded by flames. Characteristic trees are seen over a wall r. Monogram on a tablet resting on a cornice l.

[118 × 78.] Good impression, without text.
In the inventory of 1837.

49. BURIAL OF THE DEAD. B. 50.

A shrouded corpse, not enclosed in a coffin, is being lowered by two men into the grave. The sexton stands behind them, shovel in hand. In the foreground r. is a priest engaged in sprinkling the deceased with holy water. Springinklee's monogram is on the vessel which contains the water. In the background are the walls of the cemetery. A large festoon of leaves and fruit is slung across in front of the arch which forms the ornamental frame.

[118 × 78.] Good impression, without text.
In the inventory of 1837.

[50–52.]

SINGLE WOODCUTS OF THE YEAR 1518.

50. ST. JEROME KNEELING IN HIS CELL. P. iii, 242, 64.

St. Jerome, stripped to the waist, is kneeling before a crucifix which stands, with a stone beside it, on a table l. The lion crouches behind the table, and the cardinal's hat is on a ledge beyond. The hour-glass, rosary, brush, bands to hold scissors and papers, and other accessories are borrowed to a great extent from Dürer's woodcut of 1511 (B. 114) and engraving of 1514 (B. 60). A curtain drawn back behind the saint shows a tower with trees rising above it r.

The composition is enclosed in a frame of Springinklee's favourite bead moulding and forms the central compartment of a Renaissance portal with projecting double columns, richly decorated in the style of the ornamental frames of the woodcuts in the second Hortulus Animae. Above the central compartment two angels hold a tablet designed to contain printed text. Two other angels are partly visible, reclining behind them. An ornate round arch terminates the architectural design at the top. Springinklee's monogram is on a tablet in the centre at the foot of the portal.

[252 × 162.] Early and fairly good impression on white paper, before the crack at the top at a distance of 70 mm. from the l. side. The r. upper corner of the block is broken off, but this defect has been concealed by a restorer. The margin beyond the border-line is only 2 mm., so that the title which, doubtless, stood at the head of the page has been cut off. Within the tablet are printed the heading AD LECTOREM . P. CHALYBS. (in red) and eight elegiac verses (in black):

"1 Cardineo fulgens luxit diademate in orbe.
2 Diuus Hieronymus lector amice diu.

. . . .

7 Huius sacra tenet liber hic dictamina : mendis :
8 Qui caret & vitijs : hunc lego : postq' proba."

There is no text on the back of the leaf.

Presented by W. Mitchell, Esq., 1895.

This cut of St. Jerome was used on the title-page of two editions of St. Jerome's Epistles printed by J. Sacon at Lyons, 20 August and 26 October, 1518.

In the first of these (not described by Panzer; a copy at Munich), the words "Epistole sancti Hieronymi" are printed over the cut. In the tablet, the heading (in red) has CALYBS, not CHALYBS. The verses are in black, as here. The crack alluded to above is already visible.

A facsimile of the title-page of the second of these editions (Panzer vii, 320, no. 370) is given by Muther (ii, 208), though he does not describe the book in the text. The heading (black, of course, in the reproduction) again has CALYBS, and the colon after "mendis" is omitted. The crack is not visible, but this defect may have been made good in the reproduction.

The present impression, which has CHALYBS, belongs to neither of these editions, but to some third one, of which I find no record.

50a. ST. JEROME KNEELING IN HIS CELL. P. 64.

Another impression.

The crack at the top extends across the arch to the upper edge of the tablet. On the margin at the head of the woodcut is the title (printed in red, "Biblia cum concordantijs veteris et noui testamēti et | sacrorū canonū," etc. (4 ll.). In the tablet are ten Latin hexameters, beginning:

"Biblia q' latijs toto redimita elementis
Orbe micet : grec' stupet hinc," etc.

Latin text (black) on back of leaf. Yellowish paper.

Presented by W. Mitchell, Esq., 1895. The name of a former owner, Ioannes Henricus Otto, is stamped blind at the foot of the woodcut.

After serving to illustrate the two editions of St. Jerome's Epistles described above, the block was used for the following Bibles printed at Lyons and Nuremberg for the house of Koberger:—

a. Latin—19 Oct. 1519; J. Sacon, Lyons (Panzer vii, p. 322, no. 393).
b. Latin—19 Aug. 1520; J. Marion, Lyons (Panzer vii, p. 328, no. 433).
c. Latin—12 Dec. 1520; J. Marion, Lyons (Panzer vii, p. 328, no. 434).
d. Latin—Aug. 1523; F. Peypus, Nuremberg (Panzer vii, 464, no. 174).
e. German (O.T. pt. 1)—1524; F. Peypus, Nuremberg (Panzer ii, 240, no. 211).
f. Bohemian—1540; L. Milchthaler, for Melchior Koberger, Nuremberg (R. K. Ungar, "Allgem. Böhm. Bibl." 1786, Hierographic, p. 27). With Bohemian text in the tablet: "Ziádosti weliké byl . . . A takto gey počíná."

No. 50a is from the third of these editions (Muther 1136).

This woodcut of St. Jerome does *not* occur in the following Bibles printed for the Kobergers during the same period:—

Latin—10 May, 1518; J. Sacon, Lyons (Panzer vii, p. 320, no. 366).
„ 24 July, 1521 „ „ „ vii, p. 330, no. 447).
„ 17 Nov. 1522 „ „ „ vii, p. 332, no. 461).

51. THE VIRGIN AND CHILD WITH ST. ANNE. 1518.

Heller (Dürer) 1990.

St. Anne sits on a bank covered with grass and flowers, with a front of boards. She is turning over the pages of a book with her r. hand; her l. hand, hidden under her cloak, rests on the l. shoulder of the Virgin, who sits on the ground at her mother's feet, holding the Child with both hands. St. Anne wears a hood; the Virgin is bareheaded, but her hair is surrounded by a string of pearls. There are stones and plants in the foreground and glimpses of landscape with distant hills beyond either end of the bench. There is a walled village r. at the foot of the hills. The date 1518 is on the board l. of St. Anne. No signature. Single border.

[245 × 179.] Good impression, cut rather close. Part of Mary's hair has been tinted with water-colour and washed.

Presented by W. Mitchell, Esq., 1895.

One of the rarest woodcuts of the school of Dürer. Mr. A. H. Huth of Biddesden, Andover, possesses another impression, and a third, later than the present impression, is in the Munich Cabinet. Mr. Mitchell attributed the woodcut to Baldung, and the reproduction in Hirth-Muther, "Meisterholzschnitte," no. 73, is placed among the Baldung subjects, though the design is expressly attributed in the text (p. xviii) to Dürer himself. The woodcut is certainly founded on a water-colour drawing, with Dürer's monogram and the date 1514, which was also formerly in the Mitchell collection (Ephrussi, p. 173, Lippmann, no. 78), but was acquired by the Germanic Museum, Nuremberg, for £475, when that collection was dispersed in 1890.[1] Some good judges, however, are unwilling to recognise Dürer's own handiwork in this and certain other water-colour drawings produced in his studio, and are more inclined to attribute them to Springinklee. Whatever may be said of the original drawing, there can be no doubt that Springinklee transferred the design to the woodblock, and there is no reason for introducing the name of Baldung. The woodcut reverses the action of the drawing and adds the whole of the landscape, for the group of three persons in the drawing is surrounded merely by a small patch of grass. In addition to the features of St. Anne—which are thoroughly characteristic of Springinklee, as Dr. W. Schmidt was the first to point out[2]—significant details are to be found in the landscape, which is in close agreement with certain backgrounds in the Hortulus Animae (especially in the first set) and in the historical subjects designed by Springinklee for the Triumphal Arch.

52. ST. SEBALD IN A NICHE. 1518.

B. vii, 180, 21. H. 2024. P. iii, 180, 183.

St. Sebald, holding in his r. hand a model of the church that bears his name at Nuremberg, and in his l. hand a rosary, purse, and pilgrim's staff, stands, facing three-quarters l., on the threshold of a semi-circular round-headed niche, flanked by two columns surmounted by stone balls. A basket of fruit is suspended over his head from a ring, which also supports the ends of two wreaths. At the other ends of the latter hang four shields, bearing the royal arms of Denmark and France l. and the twofold arms of the town of Nuremberg r. The back of the niche is hung with a brocaded stuff of a pattern similar to that mentioned on p. 330. The date 1518 is on the wall under the arms of Denmark. No signature.

[302 × 212.] Good, old impression, but after a crack in the block 76 mm. from the l. side at the top and 83 mm. at the bottom. Watermark, shield with a sickle (?) upon it, surmounted by a crown. Margin 3–4 mm.

Presented by W. Mitchell, Esq., 1895.

An early impression in the Huth collection has the following inscription at the foot:

REGIA PROGENIES COLIT QVAM NORICA TELLVS
GENTEM CONSERVES SANCTE SEBALDE TVAM.

No writer except Passavant (no. 183) has definitely attributed this St. Sebald to Dürer. Retberg calls it "one of the most excellent prints produced in Dürer's workshop, which he would doubtless have signed had it been his own." Dr. W. Schmidt[3] goes so far as to attribute it to Wolf Traut, with whom it appears to me to have nothing in common. It certainly stands very near to Dürer, and to Dürer's work of this very period; the general design as well as the drawing of the features and beard, the cloak, the curtain, the basket of fruit, the ceiling, even the shape of the figures in the date, cannot fail to remind us of the master. At the same time there are many weak points in the drawing, especially of the architecture, and just these weaknesses are eminently characteristic of Springinklee. The false perspective of the round arch is precisely similar to what we find in many woodcuts of the second Hortulus Animae, and notably in the frontispiece to the Chur Breviary of 1520.[1] The pillars and the socles on which their bases rest are the feeblest part of the design, but similar balls on the top of columns are used more than once by Springinklee, and the uninteresting ornament on the socles resembles that used in similar places on the large woodcut, B. app. 32 (below, no. 78), which is undoubtedly by Springinklee. The latter's characteristic mouldings are entirely wanting, and the decoration of the columns is less lavish than one would expect after studying the Hortulus Animae. The most probable explanation of this restraint, and of the unwonted excellence of the figure of St. Sebald, is that Springinklee was working from a drawing by Dürer which he transferred, almost unaltered, to the block. This would account for the absence of a signature.

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[1] *Repertorium*, xiii, 387.

[2] *Chronik f. vervielf. Kunst*, iv, 10.

[3] *Repertorium*, xvi, 308.

iii. SUBJECTS CONNECTED WITH THE EMPEROR MAXIMILIAN I. Nos. 53–78.

Springinklee was concerned in three of the great woodcut works commissioned by Maximilian, viz.: Der Weisskunig, the Triumphal Arch,[2] and the Triumphal Procession. It is only in the first that Spinginklee's work is signed; in the other two it has been attributed till recently to Dürer or, more vaguely, to the school of Dürer. Besides these contributions to the joint undertaking of several artists, Springinklee designed a few single woodcuts of subjects directly connected with Maximilian for his house, the chief of which, in addition to those described below, is a large pedigree of the house of Habsburg, from Rudolph I to Philip and Joanna, which was continued by a later hand, about 1562, and brought down as far as the children of Maximilian II. No old impressions of this pedigree are known, but the blocks are preserved at Vienna and impressions were taken in 1781. The subject is not represented in this collection.[3]

ILLUSTRATIONS TO DER WEISSKUNIG.

See p. 374, no. 4. No separate impressions of these woodcuts are in the collection.

53. THE TRIUMPHAL ARCH. B. viii, 149, 138.

For a full account of the Arch, and the editions of it represented in this collection, *see* the catalogue of Dürer's works, no. 130 (p. 311). It is only necessary here to recapitulate so much of the description as applies specially to Springinklee's share in the work. The date of the execution of the woodcuts is 1515–1517. The chief portions drawn on the blocks almost entirely by Springinklee are the following:—

(*a*) On the central tower, the pedigree of Maximilian (with the exception of a few figures re-drawn by Dürer himself and inserted, *see* p. 318), including the figure of the Emperor himself and the group of victories; further, the heralds and trumpeters on the platform below the cupola, and the cupola itself with the "tabernacle" and other allegorical accessories (pl. 32–36 of the edition of 1885–6).

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[1] *See Mitth. d. Gesellsch. f. vervielf. Kunst* (Vienna, 1902).

[2] Dr. W. Schmidt (*Chronik f. vervielf. Kunst*, iv, 12, Vienna, 1891) attributes to Springinklee the three woodcuts in Theuerdank (nos. 20, 34, 38), assigned by Laschitzer (Vienna *Jahrbuch* viii, 1888, p. 80) to an unknown artist, B. I shall state below my reasons for attributing these to Erhard Schön, rather than to Springinklee.

[3] Dr. W. Schmidt was the first to recognise Springinklee's hand in this woodcut. *See Repertorium*, xvii, 39.

(*b*) On the walls flanking the tower, the Roman emperors (pl. 6, 11, 12, 17, 18, 21), with the exception of those from Constantine to Honorius (parts of pl. 17, 18), and the kinsmen of Maximilian (pl. 10, 15, 16, 23, 24, 27), with the exception of the head of Louis, King of Hungary (on plate 27). The ornamental terminations of these flanking walls (pl. 21, 22, 27, 28) were also evidently drawn upon the blocks by Springinklee, though the invention is Dürer's.

(*c*) The last remark applies also to the figures of the two Archdukes of Austria and their attendants on either side of the central arch (pl. 7–9), and to ornamental accessories, too numerous to be described in detail, which occur on the same blocks as many of the subjects mentioned above.

(*d*) Nine of the historical subjects. The majority of these have been described already in the catalogue of Dürer's works (no. 130b), as they occur in a separate edition of these subjects (Glax C). Since, however, no edition of the Arch itself, and no separate edition of the historical subjects contains the whole of Springinklee's woodcuts, it will be useful here to state fully the number of woodcuts from his hand, and the editions in which they were used, adding descriptions of those which have not been described already.

1. (Subject no. 2.) The Betrothal of Maximilian and Mary of Burgundy. Maximilian holds the hilt of his sword in his r. hand. He and Mary stand, holding the Burgundian shield between them, in an arched passage leading to a courtyard.

This composition of Springinklee's was rejected in favour of a superior one by Dürer himself, in which the two persons stand in front of a curtain. Dürer's block was used in all the early editions, Springinklee's in those of 1799 and 1885–6.

2. (Subject no. 3.) The War in Hainault. (*See* Dürer, no. 130b, 3.) In all editions.

3. (Subject no. 10.) The Second Flemish Rebellion. (*See* Dürer, no. 130b, 9.) In all editions.

4. (Subject no. 13.) The Expulsion of the Hungarians from Lower Austria. (*See* Dürer, no. 130b, 12.) In all editions. A duplicate of this subject is placed with Springinklee's woodcuts.

5. (Subject no. 14.) The Campaign in Hungary. (*See* Dürer, no. 130b, 13.) In all editions.

6. (Subject no. 15.) The Betrothal of Philip and Joanna.

Maximilian, with the imperial arms at his feet, stands l. holding a sceptre in his r. hand, a roll of paper in his l. hand. Philip, the Austro-Burgundian shield at his feet, holds a sceptre in his r. hand and lays his l. hand on the Spanish shield, which Joanna holds in both hands. Two curtains, which do not meet, are slung on a rod at the back of the room, and a cupid sits astride on a garland slung just below the ceiling.

Very feebly drawn and characteristic of Springinklee at his worst; much in the same style as the Weisskunig cuts. This cut occurs in no edition, having been rejected entirely for a far superior composition by Dürer. It is only known by a single impression in the Liechtenstein collection, Vienna, which has been reproduced on p. 316 of the essay by Chmelarz in the Vienna *Jahrbuch*, Bd. iv.

7. (Subject no. 19.) The Second War in Gueldres. (See Dürer, no. 130b, 18.) In all editions.

8. (Subject no. 20.) Maximilian confers the Fief of Milan on Ludovico Sforza.

The Emperor sits on a throne in a vaulted chamber and places the Milanese banner with his r. hand in the hands of the kneeling Duke. An official, standing before the latter, holds an open book from which he appears to be reading an oath which the Duke repeats. Three persons who stand to r. of the throne bear the Emperor's orb, sword, and sceptre; three others, to l. of the throne, carry documents in their r. hands. The imperial banner, which balances that of Milan in the composition, is either propped up against the side of the throne or borne by some invisible person behind it. One of Springinklee's favourite garlands is suspended from the arch.

This block was used in all the editions of the complete Arch, and in the fourth (Glax D) of the historical subjects. In the first three of the latter (Glax A, B, C), a different composition of the same subject, by Flötner, replaced it. (*See* Dürer, no. 130b. 19.)

9. (Subject no. 21.) The War with Venice. (*See* Dürer, no. 130b. 20.) In all editions.

Springinklee's authorship in these nine woodcuts was recognised by Dr. W. Schmidt.[1] In this case he was not transferring Dürer's drawings to the block, but producing free and independent compositions of his own, and the peculiarities of his style are accordingly unmistakable. Where figures are drawn on a large scale, the features show his draughtsmanship at a glance. In the battle-scenes, where the figures are small and crowded, Springinklee's woodcuts are readily distinguished from Traut's by the trees, which resemble those found on his signed woodcuts.

[54–74.]

PROOFS OF WOODCUTS FORMING PART OF THE TRIUMPHAL PROCESSION.

B. vii, 229, 81.

Though bound in book-form, these proofs do not form part of any edition of the Triumph, which originally appeared as a book, and they are accordingly described here, like the subject by Dürer, no. 136 of his works, as separate woodcuts. The impressions are of two kinds. Nos. 60, 63, and 74 are early proofs, and have the watermark of the 1526 edition; the rest are later impressions, probably taken in 1777. They have black tablets, and are so proved to be earlier than 1796, when the wood was for the first time cut away in these places. No. 73 only is from the 1796 edition. They were all purchased from Messrs. Smith in 1845.

Springinklee's woodcuts, in the Triumph as in the Arch, are unsigned, but readily recognised by the features—especially, in this case, the feminine type—by the ornaments, and by the drawing of the trees.

The first twelve subjects designed by Springinklee (nos. 89–100 in the edition of 1796, 91–102 in that of 1883–84) are pageants representing the wars of Maximilian. They follow the small Triumphal Car with the Burgundian Marriage, designed by Dürer. The original programme of the Triumph provides for seventeen wars in groups of six, four, four and three, and directs that (representations of) "castles and cities shall be carried by landsknechts in the old Roman fashion," followed by pictures of the separate wars. These instructions were carried out in the miniature,[1] but the woodcuts depart widely from this precedent, and as the inscriptions which should have explained the subjects were never cut, it is impossible to identify the separate wars except in the rare cases where the design itself supplies a clue. The representations are no longer carried by landsknechts (except in subordinate positions on nos. 56 and 59), but placed on cars moved by various mechanical appliances, and escorted by landsknechts wearing wreaths. Maximilian himself appears, in most cases, on the platform at the top of the car, and some allegorical female figure sits or stands on a kind of box-seat or bracket in front.

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[1] *Chronik für vervielfältigende Kunst*, iv, 9.

54. THE VENETIAN WAR. No. 89 (91).

A woman, emblematical of the republic of Venice, accompanied by the lion of St. Mark, sits in a dejected attitude on the platform looking at the bodies of four slain men. The side of the car is divided into two compartments; the upper one represents a fight at close quarters between the imperial and the Venetian troops; in the lower one are three ships on the lagoon. A figure of Victory, with laurel wreath and palm, stands on a globe in front of the car, which is escorted by a halberdier, while two landsknechts at the back work the machinery which moves the wheels.

[378 × 375.] Impression probably of the date 1777. No watermark.
The block was cut by Hieronymus Andreä.

55. ONE OF THE WARS IN FLANDERS. No. 90 (92).

Maximilian sits on a throne to l. of the platform, holding a sword in his r. hand, and touching with his sceptre the helmet of a woman who kneels before him, typifying the conquered province. A shield with the lion rampant of Flanders is on a ledge behind her. The side of the car represents an expanse of undulating country with a number of small fortified places, but no engagement. A winged female figure with a cornucopia stands on the small platform before the car, facing Maximilian. The car is worked by large poles with grooves fitted to cogs on the wheels; four landsknechts keep the machinery in motion.

[376 × 375.] As no. 54.
The block was cut by Claus Seman.

56. A CONQUEST. No. 91 (93).

Maximilian sits on a throne to l. of the platform, with sword in r. hand, sceptre in l. hand. Two women stand before him, one of whom, wearing a mural crown, typifies a city; the other, in helmet and breastplate, a province. A winged Victory, with a wreath in her l. hand, sits on the front of the platform, looking back at the Emperor. On the side of the car we see part of a procession of landsknechts actually carrying models of cities and castles, according to orders. This whole composition is placed within a large wheel with four spokes, propelled by four men who work a kind of treadmill on the inner side of the wheel in front, while a fifth holds a lever which works on the axle.

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[1] Now in the Hofbibliothek, Vienna. Twelve pages (nos. 50–53, 56–58, 64–68) belong to the wars. As a specimen of these, no. 52, the first Conquest of Gueldres, is reproduced in the Vienna *Jahrbuch*, i, Taf. 17. The British Museum possesses an undescribed pen-and-ink drawing, 215 × 390 mm. (Sloane 5218, 119), of the same subject as miniature no. 51. The drawing is inscribed on the back, "Der erst krieg yn heonygau vnd | pyckertey." It is apparently a preparatory sketch for the miniature.

[375 × 372] As no. 54.
The cases in which two provinces are mentioned in the programme are the war in Hainault and Picardy and the conquest of Burgundy and Artois. The block was cut by Wolfgang Resch.

57. THE NEAPOLITAN WAR. No. 92 (94).

This is apparently the subject described in the programme as "Die Neapolitanisch Siglich Hilf."

On the platform two women, representing the kingdom of Naples and the archduchy of Austria, are shaking hands. The arms of Naples are supported by a woman holding in her l. hand a palm and a branch of myrtle (?), the Austrian arms by a child angel. On a pedestal in front of the car stands a Victory holding a wreath and palm ; in the air before her is a star. On the front of the car are a number of small models of fortified towns, constructed like a table ornament on a round base running on wheels. A long narrow compartment below contains three ships. The car is propelled by three landsknechts, and an invisible fourth must be supposed behind it.

[380 × 370.] As no. 54.
The block was cut by Wilhelm Liefrinck.

58. THE AUSTRIAN WAR. No. 93 (95).

Probably the subject described in the programme as "Die Eroberung ains tails der Nider osterreichischen lannde."

Maximilian sits on a throne to l. of the platform, and a woman stands before him wearing the archducal crown and holding the Austrian banner. A child angel, behind her, supports the Austrian shield. On a pedestal in front of the car stands a woman (Charity) suckling two children. On the side of the car is a landscape with a river-god (Enns, Danube, or Leytha ?) and several detached parties of soldiers, some of whom are setting fire to houses. Two landsknechts, standing on a lower platform at the back of the car, move the machinery which propels it by means of double cog-wheels.

[380 × 377.] As no. 54. There is a conspicuous crack in the block near the l. side.
The block was cut by Hieronymus Andreä.

59. A WAR. No. 94 (96).

On the platform is a large arched tablet, which has remained blank, with a Victory on either side. On the side of the car is a procession of landsknechts moving to r., carrying models of castles and cities. On a seat at the back of the car is a seated woman (Fortitude) holding a column. The car is propelled by a single landsknecht in front who works a system of cog-wheels.

[375 × 380.] As no. 54.
There is a conspicuous crack at a distance of 140 mm. from the l. side.
The block was cut by Cornelius Liefrinck.

60. THE SURRENDER OF A PROVINCE. No. 95 (97).

Maximilian stands l. on the platform, with a sword, point upwards in his r. hand. A woman stands before him bareheaded, raising her r. hand, probably in the act of swearing allegiance. Behind her is a shield on which the arms have never been cut. On a seat in front is a winged female figure (Prudence ?) holding a compass in her l. hand. On the side of the car is a landscape with four towers and many trees. The car is propelled by two men sitting on a platform at the back, who turn the handles of a machine which acts on the cogs of the hind-wheels.

[382 × 430.] An early proof, with the watermark of the 1526 edition, an eagle with a sickle on its breast. The r. lower corner is spoilt by double striking.
The block was cut by Hans Frank.

61. A WAR. No. 96 (98).

On the platform Maximilian, on horseback, is trampling on his prostrate foes. On a bracket before the car stands a winged woman carrying a pole luxuriantly clothed with hops. On the side of the car four landsknechts are guarding a large number of civilian prisoners. Two landsknechts, walking by the hind-wheels, propel the car by levers working on a system of cog-wheels in front.

[380 × 376.] As no. 54.
The block was cut by Hans Frank.

62. A SURRENDER. No. 97 (99).

On the platform Maximilian, with a bishop (the Bishop of Utrecht ?) at his r. hand, is addressing a group of kneeling burgesses. Justice, a winged woman carrying scales in her l. hand, stands on a bracket in front of the car. On the side of the car a procession of choristers and priests, the first of whom carries a reliquary, is entering a church r. The car is propelled by six landsknechts, of whom five are visible.

[376 × 370.] As no. 54.
The block was cut by Hans Frank.

63. THE CAPTURE OF A TOWN. No. 98 (100).

On the platform is a large model of a city with Maximilian l. advancing, mounted, at the head of his troops, with the Burgundian standard. A winged woman, holding a branch of laurel (?) in her r. hand, sits on a seat in front of the car and looks back. On the side of the car is a long narrow compartment representing a camp. The car is propelled by an extra wheel with projecting spokes, on which a landsknecht places his hands and feet.

[385 × 424.] An early proof, with the watermark of the 1526 edition.
The block was cut by Wolfgang Resch.

64. A SURRENDER. No. 99 (101).

On the platform Maximilian, standing, sword in hand, in front of a throne l., receives with his left hand branches of a flowering shrub from a group of men who stand on a lower level. On a pedestal rising from the platform itself stands a woman without wings, holding in her l. hand a branch of the same shrub and one of palm. On the side of a car is a landscape divided by a river which issues from a mountain gorge l. On both sides of the river landsknechts are setting fire to houses, from which women are rescuing their boxes and bedding. The car is drawn by two horses attended by two landsknechts.

[375 × 370.] As no. 54.
The block was cut by Hieronymus Andreä.

65. THE CAPTURE OF A TOWN. No. 100 (102).

On the platform a landsknecht, bearing the Burgundian standard, is scaling the walls of a town, followed by other men of the imperial force. A woman without wings sits on a seat in front of the car holding a cloth over both hands. On the side of the car are two compartments, in both of which the imperial ammunition waggons are represented in motion to r. escorted by cavalry and infantry. The car is drawn by four horses attended by two landsknechts.

[380 × 375.] As no. 54.
The block was cut by Cornelius Liefrinck.

66 (1–2). THE TROPHIES OF THE WARS IN FRANCE AND THE NETHERLANDS. Nos. 101, 102 (103, 104).

The four groups of wars are followed in the programme by as many "Trafaywagen" or cars containing trophies. The first of these, placed after the first six wars, is to contain weapons, armour, and banners, especially those used in the Low Countries and in France. The Hungarian, Bohemian, and Italian trophies were never carried out. This subject is cut on two blocks.

(1.) A mounted landsknecht goes before, carrying a decorated tablet (black till 1796) raised on a pole. He is followed by ten men on foot, who are pulling the ropes by which the car is dragged [378 × 365].

(2.) Two more men walk by the side of the car and help to push it along. The car is heavily loaded with armour for man and horse, standards, and all kinds of weapons. The principal trophy in the centre consists chiefly of four suits of armour placed back to back, surmounted by a sheaf of weapons and by wreaths, with two small figures of Victory on brackets [380 × 378].

Impressions as no. 54.
The first block was cut by Hans Frank, the second by Jan de Bom (or Bonn).

67. THE SPANISH MARRIAGE. No. 103 (105).

A car of similar construction to those which carry the wars is drawn by four stags in charge of a single landsknecht. On the platform are Maximilian, Philip, and Joanna, with their arms. The three figures and their drapery are copied closely from Dürer's woodcut on the Triumphal Arch (the fifteenth historical subject), omitting the background. The group is placed under an arch supported by four columns. Cupids holding lighted torches are placed on the capitals of the latter, and on a wreath suspended across the front of the arch. In front of the first pair of columns stand three women holding a covered cup, a standard, and a hoop. On the side of the car are groups of four noblemen and four ladies, confronting one another, against a background of large thistles. The man in profile at the l. of the group of men bears a certain resemblance to Dürer. A man in the costume of a Roman warrior sits on a raised seat at the back of the car, holding in his l. hand a vase of flowers.

[378 × 375.] As no. 54.
The block was cut by Hans Frank.

This subject, corresponding to no. 63 of the miniatures, is placed in the programme between the Hungarian trophy and the beginning of the third group of wars. The direction is that King Philip's marriage shall be carried by two men on horseback.

The five following subjects are the effigies ("Grabpildter") of the Emperor's ancestors, carried in procession according to the precedent of the Roman triumph. These are fully described in the programme, and can be recognised by their armorial bearings.

68. THE EMPEROR FREDERICK III. No. 104 (106).

A horseman rides in front, bearing a black tablet destined to contain the words "Die hernach getragen pilder sein die thewrlichen kaiser, kunig, Ertzhertzog, vnnd Hertzog, der Schilt, namen vnnd lanndt kaiser Maximilian fuert." He is followed by two horses bearing between them a platform on which is a standing effigy of Frederick III, under a canopy, with the imperial arms before him.

[377 × 370.] As no. 54.
The block was cut by Hieronymus Andreä.

69. CHARLES THE GREAT; CLOVIS; STEPHEN, KING OF HUNGARY; RUDOLPH I. No. 105 (107).

The effigies of these four persons stand in the order named, from r. to l., on a platform carried like a litter by two horses harnessed between poles and led by two landsknechts. Each of the first three kings has a nimbus.

[377 × 374.] As no. 54.
The block was cut by Hieronymus Andreä.

70. ODOBERT, KING OF PROVENCE; ARTHUR, KING OF ENGLAND; JOHN, KING OF PORTUGAL; GODFREY OF BOUILLON, KING OF JERUSALEM. No. 106 (108).

The arrangement of this woodcut is the same as that of no. 69. The effigies of the four persons stand in the order named from r. to l.

[380 × 373.] As no. 54.
It is not known who cut the block.

71. ALBERT I, KING OF THE ROMANS; ALBERT II, KING OF THE ROMANS AND OF HUNGARY AND BOHEMIA; LADISLAUS, KING OF HUNGARY AND BOHEMIA; FERDINAND, KING OF SPAIN. No. 107 (109).

Arrangement as in nos. 69, 70.

[373 × 366.] As no. 54.
The block was cut by Hans Frank.

72. PHILIP, KING OF CASTILE; ST. LEOPOLD, MARGRAVE OF AUSTRIA; THE ARCHDUKE SIGISMUND; CHARLES, DUKE OF BURGUNDY. No. 108 (110).

Arrangement as in nos. 69–71. St. Leopold is copied in reverse from the figure of that saint, by Dürer, on the Triumphal Arch.

[380 × 372.] As no. 54.
It is not known who cut the block.

73. A KING AND QUEEN RIDING. No. 130 (121).

The king and queen, holding sceptres in their r. hands, ride to r., escorted by six pikemen. This subject does not occur in the programme, and it is uncertain what royal couple is represented.

[266 × 373.] This impression is from the 1796 edition, and has the printed number.
The block was cut by Alexius Lindt.

74. A PRINCESS RIDING. No. 131 (122).

The princess rides to r. on a richly caparisoned palfrey led by two noblemen. She is followed by two ladies-in-waiting, whose horses are escorted by three halberdiers. This subject, again, does not occur in the programme; the pomegranates on the caparison show that the lady is closely connected with Maximilian, and she may be the Archduchess Margaret, or even Mary of Burgundy, though a place was provided for each of these on the Triumphal Car, which was originally to have formed part of the procession.

[262 × 424.] Very fine impression, with the watermark of the 1526 edition. (*See* no. 60.)
The block was cut by Jost de Negker.

75. ST. GEORGE AS THE EMPEROR'S PATRON SAINT. B. vii, 329, 58.

St. George stands l. in full armour, holding in his r. hand a banner marked with a cross in a circle. The dragon lies dead at his feet. To r. is a Gothic chapel, with the emblems of the Golden Fleece (St. Andrew's cross and the flint and steel) marked upon the tiles of the roof. The chapel is drawn on so small a scale, in proportion to the figures, that Maximilian, who kneels on one knee in front of it, lays his gauntleted r. hand on the roof. He wears over his armour a cope with St. George's cross upon the clasp, while his helmet is surmounted by the crown of the King of the Romans.[1] There is a landscape background with trees and mountains; Springinklee's monogram is in the foreground near the r. lower corner.

[235 × 212.] Late impression, after the block had become worm-eaten, on paper ruled in squares on the back.
Purchased from Messrs. Evans, 1856.

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[1] For the shape of the crown, compare these personages in the Habsburg pedigree on the Triumphal Arch who were kings of the Romans but were never crowned as emperors. They, however, wear the crown with the hoop passing across the head from l. to r., whereas here it appears to pass from front to back.

No old impressions of this woodcut are known. The block is preserved at Vienna, and it was reprinted in 1799 ("Images de Saints et de Saintes," etc., no. 43) and in 1887 (Vienna *Jahrbuch*, v, 217). Its original destination is matter for conjecture, since Bartsch's assumption that it formed part of the series of Saints of the house of Austria has been proved by Laschitzer[1] to be false. Laschitzer himself suggested that it was intended to illustrate a special book on St. George planned by the Emperor. The note, however, from which he argued, has been proved by Dr. Giehlow[2] to relate to a project for printing the statutes of the Order of St. George, not a legend of the saint. All that can be said is that the woodcut alludes, like the first subject on the round tower to l. of the Triumphal Arch (*see* p. 313), to some foundation of a chapel of the Order of St. George or an act of patronage on the part of Maximilian. The tree behind the roof of the chapel is drawn in the same way as certain trees in the Hortulus Animae (on B. 4, 7, 37), while the others, on a smaller scale, are in Springinklee's most characteristic manner, and parallels may be produced from his woodcuts of any date from 1515 to 1522; but, judging by subject and style combined, the probable date of this woodcut is about 1516–1518.

76. TRITHEMIUS PRESENTING HIS "POLYGRAPHIA" TO MAXIMILIAN.
(1518.)

Maximilian, in profile to r., wearing the imperial crown and mantle, sits l. on a throne, holding the sceptre in his r. hand and raising his l. hand, of which the first two fingers are extended like a priest's fingers in the act of blessing. Trithemius, bareheaded, in the Benedictine habit, with his mitre on the ground before him, kneels and offers to the Emperor a bound volume fastened with a padlock. This alludes to the cryptic character of the book, a treatise on writing in cipher. Another person, probably Jacob Haselberg, bookseller, of Reichenau, near Constance, the publisher of the book, stands behind the author, and offers two keys in his r. hand to the Emperor. The keys allude to the second part of the work, entitled "Clavis Polygraphiae." The abbot's chaplain, a young monk, stands in the background holding the crozier. The ceiling of the room is supported by two columns. Single border. No signature.

[108 × 94.] The woodcut described above is flanked by two fluted columns [each 108 × 7], perhaps also by Springinklee, which serve to fill up intervals between the woodcut and the border described below (no. 77). These various blocks and two passages of letterpress fill the title-page of the second part of the book, viz., "Clavis Poly | graphiae Ioannis Tritemii Abba | tis diui Iacobi Herbipolensis, quondam | Spanheimensis, ordinis sancti Bene- | dicti, Observantiæ Bursfelden- | sium patrum." The same blocks were used on the title-page of the first part, with the title (in red), "Polygraphiae | libri sex, Ioannis Trithemii Ab | batis Peapolitani, quondam | Spanheimensis, ad Maxi- | milianum Caesarem." The work, completed in 1508, was published by Haselberg in July, 1518. The printer, not named, is Adam Petri, of Basle. It has been stated, incorrectly, that the book was printed at Oppenheim.

In the inventory of 1837.

The occurrence of a woodcut by Springinklee in a book printed at Basle may be explained by the relations existing between Adam Petri and the Kobergers. That it is Springinklee's can hardly be doubted, on comparing it with that artist's share in the Triumphal Procession. Compare especially the shape of the throne, Maximilian's features, and the drawing of his crown in nos. 55, 56, 58, 62, 64; this throne is also of frequent occurrence in the second Hortulus Animae.

Tritheim, or Trithemius (1462–1516), whose original name was Heidenberg, entered the Benedictine Order in 1482, and was elected Abbot of Spanheim in 1483; he became Abbot of the monastery of St. James at Würzburg in 1506, and remained there till his death. Among his numerous writings on history, biography, and occult subjects are two works on writing in cipher, "Steganographia" and "Polygraphia," which brought him under some suspicion of sorcery.

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[1] Vienna *Jahrbuch*, v, 216.

[2] *Ibid.* xx, 43.

Other woodcuts in which Trithemius and his chaplain are represented, with a third person, either the publisher, Haselberg, or the chancellor of the diocese of Würzburg, are to be found on the second leaf of his "Compendium Annalium de Origine Regum et Gentis Francorum," J. Schöffer, Mentz, 1515, and on the title-page of "Liber octo quaestionum ad Max. Caes.," Oppenheim, 1515. (Muther 1775.)

76a. TRITHEMIUS PRESENTING HIS "POLYGRAPHIA" TO MAXIMILIAN.

Late impression.

A poor impression, from Seb. Münster's "Cosmographia," Henricpetri, Basle, 1628, p. 647, where the block was introduced as a portrait of Frederick III.

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

77. TITLE-BORDER TO THE "POLYGRAPHIA" OF TRITHEMIUS. (1518.)

The border is composed of four blocks.

(*a.*) In the bottom panel [36 × 106] the author of the book, identified by the inscription . IO. TRITHEMIVS. vested as an abbot, reclines in the attitude of Jesse in the representation of the genealogy of Christ, with his head resting on his l. hand. A stem issuing from below the morse of his cope divides at once into two branches, which ascend to l. and r. through the upright panels on either side.

(*b.*) The stem in the l. panel [220 × 26] bears three flowers from which issue half-length figures of philosophers holding respectively an armillary sphere and a sextant, and a third person who holds the end of a scroll. The arms of the empire stand at the top, those of Trithemius, quartered with the arms of the monastery of St. James, at the bottom.

(*c.*) The corresponding panel on the r. side [219 × 26] has two philosophers holding respectively a pair of compasses and a square rule, and above them a third person who holds the end of a scroll. The arms of Austria stand at the top, those of Lorenz von Bibra, Bishop of Würzburg, at the bottom.

(*d.*) The oblong panel at the top [24 × 106] contains merely the remainder of the two scrolls.

[220 × 160.] From the same book as no. 76.

In the inventory of 1837.

It is not so easy to recognise Springinklee's hand in the border as in the single woodcut, but the introduction of the author's name and the collocation of arms show that it was actually designed for the book in which it appears. The reclining figure of the abbot, however, has decided characteristics of Springinklee's style, especially the shape of the mouth and the small round depression on the upper lip. The faces of the sages, too, may be compared with certain half-length figures on the Triumphal Arch, and with the illustrations of the Lyons Vulgates.

77a. THE SAME BORDER. P. iii, 398, 76.

Second state.

In the second state, the name of Trithemius has been removed from the lower panel, and all the armorial bearings have been effaced, the eagle alone remaining in the l. upper corner, but displaying now an empty shield.

In this state the border, attributed by Passavant to Holbein, was used in the Ptolemy, edited by Münster, printed by Heinrich Petri at Basle in 1545. The space contained in it is occupied by letterpress.

Purchased from Mr. Parsons, 1865.

The top and bottom panels were also used in the same book in combination with different side panels, of the school of Holbein.

78. MAXIMILIAN PRESENTED BY HIS PATRON SAINTS TO THE ALMIGHTY. (1519.)

B. vii, 185, 32. H. 2045.

The scene is laid in heaven. The Almighty, wearing a jewelled cope or mantle with a long train borne up by two angels, stands l. on a platform in front of a door. He holds an orb in his l. hand, and raises his r. hand in the act of blessing Maximilian, who kneels before him, arrayed in the imperial robes, with orb, sword, and sceptre on a cushion at his knees. The Virgin, with the Child in her arms, stands at Maximilian's r. hand, and his other patrons, SS. George, Maximilian, Barbara, Andrew, Sebastian, and Leopold stand in two rows at his back, carrying their emblems (banner, pastoral staff, tower, cross, arrows, Austrian shield). The name of each is cut on his nimbus. The background is architectural; three massive piers, to the first of which the imperial arms are affixed, lead back to a round arch through which the open sky is seen. Six cherubs hover in the air round scrolls, which bear quotations from the Psalter in Roman characters cut upon the block. The scroll that proceeds from the mouth of the Almighty bears the inscription, "Preueni eum in Benedictionibus dulcedinis posui in Capite eius Coronam de Lapide precioso | & letificabo eum in gaudio cum Vultu meo : — .' A second, proceeding from the mouth of the Virgin and extending over the heads of the other saints, has the legend, "Domine saluum fac Regem, & exaudi Nos in Die qua inuocauerimus te." Maximilian himself is saying, "Tu autem Domine Susceptor meus es : | gloria mea : & exaltans Caput meum." There is no signature, but the arms of Stabius, who must be regarded as the originator of the woodcut, are introduced in the l. lower corner. The whole is surrounded by a single line [375 × 377].

On the upper margin are four elegiac verses, printed from two small blocks :

"Si meritis Coelum petitur, quis Maximiliano
  Felice Augusto dignior Astra petit ?
Post terre Imperium super Aethera Maxmilianus
  Celitibus mixtus Regia Sceptra tenet."

On the lower margin is the following inscription, printed from a single block :

"Imperator Cæsar Diuus Maximilianus pius, felix, augustus, Christianitatis supremus, Princeps Ger- | maniæ, Hungariæ, Dalmatiæ, Croaciæ, Bosnæq', Rex Angliæ, Portugalliæ & Boemiæ heres, &c. | Archidux Austriæ, Dux Burgundiæ, Lotharingiæ, Brabantiæ, Stiriæ, Carinthiæ, Carniolæ, Lym- | burgiæ, Lucemburgiæ & Gheldriæ, Comes Princeps in Habsburg & Tirolis, Lantgrauius Alsa- | tiæ, Princeps Sueiuæ, Palatinus Hannoniæ, Princeps & Comes Burgundiæ, Flandriæ, Goriciæ | Arthesiæ, Holandiæ, & Comes Seelandiæ, Phirretis in Kyburg, Namurci & Zutphaniæ, Mar- | chio super Anasum, Burgouiæ & sacri Imperii, Dominus Phrysiæ, Marchiæ Sclauonicæ, Mechli- | niæ, Portus Naonis & Salinarum, &c. Princeps potentissimus transijt . Anno Christi Domini | M.D. xix

. Die xii . Mensis Ianuarij . Regni Romani . xxxiij . Hungariæ uero . xxix |
Vixit Annis . LIX . Mensibus . ix . Diebus . xix. |

[Then twelve verses in three columns.]

“*Imperij columē : Germani gloria regni :*
Virtutumq' decus : per te clementia mūdo
Illuxit : magne tribuit qum maxima terre
Omnipotens rerū manibꝰ rex sceptra benignis

Iusticie cultus : sancte simul ocia pacis
Te duce celesti populis e munere missa.
Nunc ad sidereas sedes super astra receptꝰ
Æterna frueris Vita ; te gloria Christi

Luce sub immensa lustrat : sanctusque uocari
Incipis ; vnitus Christoq' hominiq' deoq'
Ergo age ceu nostro Rex clemens orbe fuisti
Sic̈ pius e supera nos respice sede precantes.”

[Size of sheet, 550 × 390.] Fine impression; well preserved on the whole, but has been creased by folding. Watermark, imperial eagle.

In the inventory of 1837.

The date of the woodcut is, of course, 1519, and it doubtless appeared as soon as possible after the Emperor's death on January 12th. The subject is a kind of apotheosis of the deceased, who is described in language which suggests at one moment the deification of a Roman emperor,[1] at another the canonisation of a Christian saint.[2] It is to be presumed that Stabius, the Emperor's historian, whose arms are introduced in the woodcut, compiled the list of his titles and composed the verses in his honour.

On the significance of the choice of the patron saints, *see* Dr. K. Giehlow's remarks in his essay on the so-called “Prayer-book of Maximilian I.”[3] All these saints, with the exception of St. Leopold, fill prominent places in that work, which was really intended for the devotions of the Order of St. George. This fact explains the prominent position, next to the Queen of Heaven, of that order's patron saint.[4] Maximilian was dear to the Emperor as his namesake; Leopold, the sainted Margrave of Austria, as his ancestor; Andrew was the patron of the Burgundian Order of the Golden Fleece; Barbara of artillery, in which Maximilian took so keen an interest; and Sebastian of archers.

The seven saints represented on this woodcut were also to have found a place on the r. hand arch of the “Andachtspforte,” a religious counterpart to the Triumphal Arch or “Ehrenpforte,” which was never executed.[5] They were the patrons to whom Maximilian's seven charitable foundations in various towns were dedicated, and their statues were to stand on the arch, each attended by a poor man and a poor woman, with explanatory heraldry.

The woodcut now under discussion was formerly attributed, subject to reserve, to

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[1] “Imperator Cæsar Divus Maximilianus pius, felix, augustus.”

[2] “Sanctusque vocari Incipis.”

[3] *Jahrbuch d. kunsthist. Samml. d. allerh. Kaiserhauses*, xx, 54.

[4] Notice also St. George's cross on the clasp of the Emperor's cope.

[5] *See* p. 101 of Dr. Giehlow's essay mentioned above. He quotes the project for the “Andachtspforte,” written by Treitzsaurwein from the Emperor's dictation in 1512. The following passage is here to the point: “Jetz hernach volgt der erst swipogen zu der rechten seiten und sein die siben almuesen. Dieser svipogen ist also genannt: Die ewig andacht.

“Sand Jörg zu Innsprugk.
Unnser Fraw zu Mechl.
Sand Sebastian zu Wienn.
Sand Anndre zu Rayn.
Sand Maximilian zu Gretz.
Sand Leopolt zu Mälstadt.
Sand Barbara zu Ratenburg am Necker.”

Dürer. Passavant and Retberg (A. 45) assigned it, quite at random, to Burgkmair. The recent more critical study of the woodcuts of Dürer's pupils, by Dr. Schmidt[1] and others,[2] has placed Springinklee's authorship beyond a doubt. While full of analogies in detail with his signed works, it shows him in an unusually favourable light, and is undoubtedly one of his highest achievements. The types most readily recognised as Springinklee's are those of the angel with the censer and of St. Barbara (the latter to be compared with the women on nos. 54–67, 73, 74, above). The cherubs are also characteristic. The architecture is decorated with several of Springinklee's favourite ornaments—the beaded moulding round the large arch, the lily-of-the-valley ornament over the painted arch, the dolphin with snout and tusks, the leaves running up the shaft of the column. St. Leopold is copied from Dürer's figure on the Triumphal Arch, though the copy is less exact than in the case already mentioned (no. 72); otherwise I observe no plagiarisms from Dürer, though the types of the Madonna and Child come very close to the master's style.

The woodcut is rare in its complete state, with the inscriptions preserved. There is a fine coloured impression on vellum at Coburg.

† THE IMPERIAL FAMILY MOURNING FOR MAXIMILIAN. (1519.)
(Reproductions.) P. iii, 242, 67.

The three persons seated to l. of the bier are Charles, King of Spain, the Archduke Ferdinand, and the Archduchess Margaret; to each of these Sbrulius dedicates one of the poems which appear, together with an epistle to Charles, dated 9 Feb. 1519, and an epitaph in acrostic form on Maximilian, on the printed sheet or broadside which contains the woodcut. The four princesses seated to r. of the bier are the Archduchesses Eleanor, Isabella, Mary, and Catherine. The bier is covered with a pall, and on this are laid the crown and orb (on cushions), with sword and sceptre. There is no coffin on the bier, which is placed under a simple wooden structure consisting of four uprights with cross-beams, supporting at either end a triangular erection (a herse, in the original sense of the word) with fifteen lighted tapers. The woodcut represents no actual incident in connection with the Emperor's obsequies, but an imaginary gathering of the mourners, who could never thus have been assembled in one place.

The woodcut measures 156 × 138 mm.; the sheet at Munich, from which these photographs were taken, measures 300 × 373 mm., but it is imperfect, the "Nenia" itself, mentioned at the head of the broadside, having been cut away. Another impression at Maihingen (collection of Prince Oettingen-Wallerstein) is more perfect, and measures 435 mm. in height, though the first two lines of the title at the top and the conclusion of the long poem have been cut away. The latter is printed in three columns, with the heading:

IN DIVI MAXIMILIANI CAESARIS
P.F. AVG. OBITVM. NENIA.

There is a third impression at Paris (Courboin, "Catalogue de la Réserve," no. 10646). The reproductions are twofold: (1) of the woodcut alone, size of the original; (2) of the whole sheet with the text, reduced.

iv. SINGLE WOODCUTS, ILLUSTRATIONS, AND TITLE-PAGES, 1519–1522. Nos. 79–84.

79. THE NATIVITY. (1519.) B. vii, 328, 51.

The Virgin kneels r., facing l., with her arms crossed upon her breast, adoring the Child, who lies on the end of her mantle, with three small angels busied about him. St. Joseph kneels l., in profile to r., holding a candle and sheltering the flame with his l. hand. Two shepherds, in the middle, have just arrived on the scene, and are preparing to kneel and worship. The ox and ass are seen r. behind the Virgin, near a stately Renaissance column. In the background are trees and buildings, the latter partly in ruins. Springinklee's monogram is near the l. lower corner.

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[1] *Repertorium*, xvii, 39.

[2] *E.g.* Dr. K. Giehlow, *loc. cit.*

[205 × 175.] Good impression. On the margin below the woodcut the following two lines are printed:

> "¶O immensum chaos ⁊ inclyte celsitudinis fili mi q's
> digno valebit tuam radiosam speciem contemplari."

The text on the back is that of the second book of Maccabees, on the last page of the Old Testament, in the Vulgate version; fol. ccxliiii, sig. H iiij, of the edition printed by J. Sacon at Lyons, 24 July, 1521.

Presented by W. Mitchell, Esq., 1895.

The woodcut was used in the following Bibles:—

a. Latin. Lyons, J. Sacon for A. Koberger, 19 Oct. 1519. Fol. ccxliiii v.
b. „ „ J. Marion „ „ 19 Aug. 1520. „ „
c. „ „ „ „ „ 12 Dec. 1520. „ „
d. „ „ J. Sacon „ „ 24 July 1521. „ „
e. „ „ „ „ „ 17 Nov. 1522. „ „
f. German (N. T. only). Nuremberg, F. Peypus, 1524. Title-page.
g. Latin. Nuremberg, F. Peypus, 1530. Sig. S i v.

a has the two lines of text as printed above; *b* has "quis," not "q's"; *c* has "inclite" and "quis"; *d* agrees with *a*; *e* has the inscription set up in four lines; while in *f* it is wanting altogether. The cut is mentioned by Weigel (Kunstcat. 8524, 18327) as occurring in *g*.

79a. THE NATIVITY. B. 51.

Another impression.

A good impression without text on the back, and without margin. Watermark, a small bull's head. It is not to be described as a proof, since the block shows some signs of wear; it might be from edition *f*, in which the verso of the first leaf is blank, but the watermark is different from those found in the book.

79b. THE NATIVITY. B. 51.

Copy.

In the same direction as the original. In the place of Springinklee's monogram is that of a wood-engraver of Lyons, whose mark is reproduced by Brulliot, pt. i. p. 421, no. 3028, and Courboin, "Catalogue de la Réserve," Paris, 1900, i, p. 124, no. 1212.

[205 × 175.] On thin white paper without watermark. Latin text on back, ending "¶Explicit vetus testamentum. | ¶Finis."

Presented by W. Mitchell, Esq., 1895.

The copy occurs in "Biblia Sacra | Lugduni | Sub insigni Sphæræ, apud Ægidium & Iacobum Huguetan, fratres. | mil.ccccc.xl." fol., on fol. ii r. of the N.T. This impression, however, is from the end of the O.T. in an earlier edition. The cut was used again by the brothers Huguetan in the Catalogus Sanctorum of Petrus de Natalibus, 1542 (Sig. a iij v., facing fol. i). The edition of that work printed by Sacon in 1519 does not contain, as one might expect, the original cut by Springinklee. A different copy, rather worse, with no mark or monogram, was used in the Vulgate printed by J. Crespin, Lyons, 1529, fol. (fol. ccxii r.).

† FRONTISPIECE TO THE CHUR BREVIARY. 1520.
(Reproduction.)

The frontispiece represents the Madonna and Child with the patron saints of Chur, Florinus and Lucius, and the kneeling bishop, Paul Ziegler (1503–1541), with the arms of the see.

Photograph of the woodcut [251 × 163] on the title-page of the Breviary for the diocese of Chur, printed (by Erhard Ratdolt) for Georg Ratdolt, Augsburg, 1520. A copy of the book was purchased for the British Museum at the sale of the Henry White library at Sotheby's in April, 1902. The woodcut (unsigned) was first described and attributed to Springinklee by the writer of this catalogue.[1] Some initial letters in the volume are by the same artist. The group of the Madonna and Child shows very strongly the influence of Dürer's woodcut of 1518, the Virgin crowned by angels, B. 101.

† FRONTISPIECE TO THE CHUR DIRECTORIUM. 1520.
(Reproduction.)

Two angels support shields with the arms of the diocese of Chur and of the bishop, Paul Ziegler, with the mitre and pastoral staff, under a round arch of which the top is cut off.

Photograph of the woodcut [96 × 105] on the back of the title-page of "Index Sive Directorium horarum secundum ritum Curien. dioecess. dicendarum," which was printed (by Erhard Ratdolt) at Augsburg in 1520 to accompany the Breviary mentioned above. The woodcut is clearly also by Springinklee, though I attributed it by error on a former occasion[2] to Schäufelein; I had not then seen the woodcut in the Breviary, with which it is closely connected. The copy of the book from which this reproduction was made is in the Stiftsbibliothek, St. Gallen (Inc. 466–7). A facsimile of the woodcut was published in my article on the frontispiece to the Chur Breviary.[1]

† GOD THE FATHER. P. iii, 241, 63.
(Reproduction.)

Photograph of the impression [266 × 169] in the collection of King Friedrich August II at Dresden. There are other impressions in the Kunsthalle, Hamburg (with text on the back printed in red and black, from a missal), and at Paris (Courboin, "Catalogue de la Réserve," no. 10645).

This woodcut, again, shows the influence of Dürer, B. 101. It may be dated approximately *c.* 1520–1522. As a signed work, it is important for comparison with other woodcuts of this period.

80. ADAM AND EVE. B. vii, 173, 1. H. 1959.

Eve is receiving an apple in her r. hand from the serpent, which is coiled round the branch of a tree l., and passing another with her l. hand to Adam, who holds a third already in his l. hand. There is a large tree behind Adam, with an owl sitting on a small branch over his head; the trunk of a pollard willow is seen between Adam and Eve, and the background is filled with rocks and shrubs. No signature.

[225 × 146.] Old impression, but indistinct, and in parts very bad. Watermark, bull's head with serpent.

Perhaps the most carefully finished work of Springinklee, and well cut, though this impression does not show it to advantage. Dr. W. Schmidt, who first attributed it to Springinklee,[1] pointed out the resemblance of Eve to St. Anne in no. 51, and to Sycambria on the pedigree of Maximilian in the Triumphal Arch; to these I may add Mary on the frontispiece of the Chur Breviary. Adam may be compared with St. Sebastian in no. 78. The foliage on the extreme l. and r. is drawn in Springinklee's most characteristic manner.

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[1] *Mittheilungen der Gesellschaft für vervielfältigende Kunst*, Vienna, 1902, no. 4, p. 77.

[2] *Jahrb d. k. preuss. Kunstsammlungen*, xxi, 196, *note* 1.

The figure of Adam is rather closely copied, with the necessary modifications, from that of Eve in Dürer's engraving of Adam and Eve, B. 1.

81. ST. JEROME WRITING. (1522.) B. vii, 329, 57.

St. Jerome is seated at a table under a portico opening at the farther end of a terrace overlooking wooded and hilly country. His cardinal's hat hangs on the wall behind him; a slanting desk supports his book and writing implements, a large closed book and a crucifix are on the table, to r. of which the lion is seen lying on the floor. Two birds sit on a perch laid across the arch overhead. The monogram is on the floor in r. lower corner. Single border.

[235 × 182.] Very fine impression (proof?), without text on back, on paper with small high crown watermark.

Presented by W. Mitchell, Esq., 1895.

This woodcut, in which the architecture is unusually good, though the saint's face is ill-drawn, occurs only in the Vulgate printed by J. Sacon, Lyons, 17 November, 1522, where it stands at the end of the "Prologus in Pentateuchum," facing fol. i. It there has six elegiac verses printed at the foot: "Fontibus ex grecis . . . bene pressa manet."

† THE CREATION OF EVE. (1522.)
(Reproduction.)

The Almighty, in imperial robes, sits l. on a cushion, surrounded by clouds, and raises his r. hand in benediction. Adam is asleep r. under a tree, with his l. arm resting on a mossy stone. Eve rises from his r. side, turning towards her Maker with her hands joined in prayer. The sun, moon, and stars are all in the sky; the trees are drawn in Springinklee's familiar manner. No signature. [72 × 115.]

This woodcut, hitherto undescribed,[2] stands on fol. i r. of "Biblia Sacra Utriusque Testamenti," F. Peypus, for J. Koberger, December, 1522, 4to. The photograph was taken from the Munich copy, that in the British Museum being coloured. There are no other cuts in the book except the title-page, also by Springinklee. This Creation of Eve was used again, at the beginning of Genesis, in the folio Latin Bibles printed by Peypus in 1523 and 1530. It is there placed between two ornamental borders.

† ST. SIMON AND ST. PETER. 1522.
(Reproduction.)

The two apostles are seated side by side under the trunk of a large tree, with small bushes on either side of it and a distant hill l. St. Simon's head is covered with a cowl; he holds a large key in his r. hand, and a saw, the emblem of his martyrdom, is seen behind him, resting against the trunk. St. Peter, bareheaded, has an open book resting on his knees, and holds a large key, with a smaller one attached to its handle, in his

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[1] *Chronik für vervielfältigende Kunst*, 1891, iv, 10.

[2] It is briefly mentioned by Panzer, "Geschichte der Nürnbergischen Ausgaben der Bibel," pp. 92, 101, 111.

l. hand. In the l. upper corner is a placard with the date 1522 over the monogram [109 × 77].

I have seen but one impression of this woodcut, hitherto undescribed; it is in the Dresden Cabinet. The tree-trunk is almost an exact replica of that in the Creation of Eve just described. The collocation of these two apostles is very unusual, but they are identified by their emblems beyond any doubt. There is no evidence to show whether this print forms part of a set of apostles; it has, in any case, nothing to do with the series of apostles, two together, illustrating the creed, which was first published in 1539; for there St. Peter is coupled with St. James the Greater, and St. Simon, as usual, with St. Jude, while both cuts are dated 1520. The key in the hand of St. Simon is unusual, but a parallel may be found in the title-page of the octavo Latin Bibles printed by Petreius at Nuremberg in 1527 and 1529, in which all the apostles hold keys.

† A BACCHANTE. 1522. B. vii, 330, 61.
(Reproduction.)

A nude woman kneeling, facing three-quarters to r., and turning her back to a small tree, holds a bunch of grapes and vine-leaves in her l. hand, while with her r. hand she presses milk from her l. breast. She wears a wreath of vine-leaves on her head. In the l. upper corner is a placard with the date 1522 over the monogram [98 × 78].

Photograph of the unique impression in the Albertina, which was known to Bartsch. The woodcut is interesting as the mark of a new departure by Springinklee at the end of his career, both in subject and treatment. The system of shading is quite unlike that which he had hitherto used, and the figure is drawn with unusual freedom, though it has very apparent faults.

† THE FALL. (1530. ?)
(Reproduction.)

The thick stem of a tree, leaning a little to l., divides the composition nearly into two halves. Adam sits l. on a stone holding an apple in his l. hand, and looks upwards at Eve, who stands on the r. side of the tree holding in her l. hand a twig from which Adam has just plucked the apple, while in her r. hand, hanging at her side, she holds another twig with an apple on it. The serpent, coiled round the tree, holds the stalk of a third apple in its mouth. Mountains in background r., small shrubs, drawn in Springinklee's most characteristic manner, to l. of the thick stem. Not signed.

[48 × 57.] Placed between two upright ornamental panels of foliage [each 48 × 13]. Photographed from sig a i v. of the folio Latin Bible printed by F. Peypus, 1530, Munich, Hof- u. Staatsbibliothek.

This is the first of forty-nine new cuts used in this Bible for the first time, though they are very likely of earlier date (1522–3?). The nine cuts to Genesis are probably by Springinklee, the rest by Schön. The majority are founded on the larger cuts used in the Lyons Vulgates, 1518–1522, but others, of which this is, perhaps, the most favourable specimen, are independently designed.

[82–84.]

TITLE-PAGES FOR BOOKS PRINTED BY PEYPUS AFTER 1520.

82. BORDER WITH A BASKET OF FRUIT. Butsch i, p. 28.

On either side are candelabra with dolphins and foliage on a background shaded horizontally. Between these is an upright frame with a rectangular opening cut out to receive the printed title. On the cornice of the frame sit two angels holding a laurel wreath, from which a basket of grapes, pears, and other fruit is suspended. Above this wreath stands a two-handled vase. In an oblong panel on the base are two Nereids, whose tails are intertwined with those of dolphins; between them hangs a bunch of grapes.

[180 × 121.] Impression from a somewhat worn block, from a book with the title, "Was auff dē | Reichsztag zu Nü | remberg, von wegen Bebstlich | er heiligkeit, an Keyserlicher Maiestat | Stathalter vnd Steude, Lutherischer | sachen halben gelangt, vñ darauff ge- | antwort wordē ist, Auch etliche | andere mer nützliche dīg, | wie die volgende kurtz | vorred vnd register anzeigt.·. | Cum gratia et Priuilegio" (4to). This book has the following colophon: "Gedruckt zu Nüremberg, durch | Friderichen Peypus. M D. xxiij." A later edition, with the same colophon, has the word "Imperiali" added under the last line of the title.

Purchased from Mr. Gutekunst, 1874.

This border was rightly attributed to Springinklee by Butsch, and rightly described also as an inferior work. The Nereids may be compared with the similar figure, drawn full face, on the base of the column r. in B. 51. The basket of fruit is a poor repetition of that in St. Sebald, B. (Dürer) app. 21. Springinklee's favourite string of oval and round beads is the moulding chosen for the frame itself; the moulding placed below the panel with Nereids is also one of frequent occurrence in his borders.

According to Butsch this border was used in 1521, in Hollen's "Preceptorium."

83. BORDER WITH FIVE ANGELS.

The architectural scheme consists of a round-arched portal, flanked by two projecting columns, and bearing in the midst a large rectangular tablet for the title, with ear-like handles. Two child-angels, standing on the capitals of the columns, hold the ends of a wreath; three more sit below the tablet playing a tambourine, a lute, and a trumpet. The columns are ornamented with wreaths and rams' skulls, the pedestals on which they rest, with dolphins. Between the pedestals is a panel with a relief of naked children towing a boat, followed by a child riding on a sea-horse.

[177 × 120.] Early impression, from a book with the title (printed in red), "Ein kurtz | Regiment ausz vil | treffenlichen zusamen ge- | prachten tractaten ver- | stendiger artzt ge- | zogen, wie sich zu zeite der pe | stilentz zu- | halten sey."

Purchased from Messrs. Colnaghi, 1871.

This border, which has not previously been attributed to Springinklee, has much in common with the Pirkheimer title-page, but more especially with the architectural borders of the illustrations to the Hortulus Animae illustrations of 1518, and the St. Jerome Kneeling (P. 61) of the same year. I have been unable to ascertain the date of the book to which this impression belongs.

83a. BORDER WITH FIVE ANGELS.

Later impression.

From a book with the title, "Von der | Erbsund das sye der | Christen kynder gleich als | wol verdamb als der | Heyden. | ¶ Vnd von dem heyligen Tauff | ob er die Erbsund hynweg nem. | Durch Andream Althamer," F. Peypus, Nürnberg, 1527, 4to. The block is much worn, and the impression black and heavy.

Presented by W. Mitchell, Esq., 1895.

83b. BORDER WITH FIVE ANGELS.

Copy.

[171 × 121.] A coarse copy, with all the details ill drawn, and omitting the lowest part of the pedestals, from a book with the title, "Ain Sermon auff dē tag

| der verkündung Marie ge | predigt zů Rottēburg | Durch Andream | Keller. | 1. 5. 24."

Purchased from Mr. Caspari, 1875.

(84. BORDER WITH TWO ANGELS AND TROPHIES OF ARMS.)

No impression of the original woodcut is in the Print-room collection. It is to be found in the Library on the title-page of the quarto Latin Bible printed by Peypus, December, 1522 (*see* p. 377).

84a. BORDER WITH TWO ANGELS AND TROPHIES OF ARMS.

Copy.

[171 × 122.] The background, white in the original, is black in the copy, which is from a book with the title, "Von dem hayligisten | Opffer der Mess . . . (l. 11) Durch | Gasparū Schatzger | Barfüsser Ordēs : | 1525 :"

Purchased from Mr. Caspari, 1875.

A different copy, with white background, was used in George Chapman's "Euthymiae Raptus," London, 1609 (title-page in Bagford collection, Harl. MS. 5963, no. 387).

v. DOUBTFUL WOODCUTS.[1] Nos. 85–89.

85. BORDER WITH THE BAPTISM OF CHRIST.

B. vii, 183, 30. H. 1934.

For a description of the subject, *see* p. 353, no. 11. This impression is on the title-page of "Stellarium Corone | benedicte virginis Marie," etc. (J. Stüchs, Nürnberg, 1518, fol.).

Purchased from Mr. Gutekunst, 1870.

This woodcut, first published in 1517, may perhaps be the work of Springinklee. The angel at the l. side at the top, and those on both sides of the bottom compartment, remind one of his angel types; the landscape of the Baptism is somewhat in his manner, and may be compared especially with the background of the St. Sebald of 1514 (B. app. 19). But there are difficulties in recognising his style, for instance, in the Virgin, or in the Whore of Babylon; and I find nothing in the whole work quite decisive in favour of his authorship.

86. THE JUDGMENT OF PARIS. B. vii, 146, 134.

For a description, *see* p. 358, no. 28. I hesitate to attribute this woodcut to Springinklee.

In the inventory of 1837.

87. THE EMBRACE. B. vii, 146, 135.

For a description, *see* p. 359, no. 29. Probably by Springinklee,[2] like the round St. Jerome, B. 115.

In the inventory of 1837.

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[1] For others, *see* nos. 12, 13, 21, 34, 35, 45, of the anonymous woodcuts of the school of Dürer (p. 348, *sq.*). Nos. 11, 23, 24, 28, 29, 33, of that group are represented by other impressions among Springinklee's works. *See* also the notes on nos. 124 and 145 of the woodcuts attributed to Dürer himself.

[2] Attributed to him by W. Schmidt, *Repertorium*, xvi, 303.

[88–89.]

WOODCUTS IN THE EICHSTÄTT MISSAL. 1517.

(88. TWO ANGELS HOLDING THE SUDARIUM.)

No impression of the original cut is in the Print-room. It is to be found in the Missale Eystetense, printed by H. Hölzel, Nuremberg, 1517, fol., on the verso of the fifth unnumbered vellum leaf containing the canon. The types of the angels are unusual, but the holy face is drawn in Springinklee's manner, and as the majority of the decorations of the book, including the whole set of initial letters, are by him, there is little doubt that this is also his work.

88a. TWO ANGELS HOLDING THE SUDARIUM.

Copy.

A deceptive copy; the differences are most marked in the r. hand of the angel l., and in the ringlets of the long lock of hair to r. of the head of Christ. No border-line.
[33 × 161.] Late impression.
In the inventory of 1837.

(89. ST. WILLIBALD. H. 2032. P. iii, 182, 189.)

No impression in the Print-room. The woodcut [292 × 211] is to be found, heavily coloured, on the recto of the second vellum leaf in the Eichstätt Missal. It has been attributed to Springinklee,[1] but it is difficult to decide between his claims and those of Schön; the border, drawn on the same block as the saint, is more in the latter's style. The arms of Bishop Gabriel von Eybe, B. app. 47, are certainly by the same artist.

A copy of the Eichstätt Missal in the possession of Mr. Quaritch (cat. 154, no. 65), contains a different vellum leaf from that usually found in the book at this place, with different woodcuts, uncoloured. This leaf has not been inserted later, but bound up originally with the book. The woodcut of St. Willibald [280 × 198] is superior to the ordinary one; the pattern of the curtain is much richer, the shield (with the correct arms) is of a different shape, and the border is in quite a distinct taste. The woodcut of the Crucifixion, on the verso, is more in Burgkmair's taste than Dürer's.

† ST. WILLIBALD.
(Reproduction.)

Lithograph by Retberg (*Naumann's Archiv*, x. 283, 1). This impression was presented by Retberg to Prestel, and by him to the British Museum, in 1870.

89a. ST. WILLIBALD.

Copy by Georg Erlinger.

Second state, in which the emblems of St. Willibald have been replaced by those of St. Erasmus.

The copy is deceptive, but differences of detail will be noticed on comparing it with the woodcut in the missal, which prove that it is actually a copy, and not an adaptation of the original block. In the original, moreover, the subject is connected with the ornamental border by a narrow frame made of four branches, tied together at the corners, whereas the copy is surrounded by a plain border-line, and the block [237 × 152] is printed within a detached *passe-partout*.

Alterations have been made in the copy itself, which prove that we have to do with a second state of the block. No impression of the first state appears to have survived, but it may be supposed that it represented St. Willibald, copied directly from the original. In the second state a square piece of the block, corresponding to that portion of the original which contains the episcopal arms, has been cut out and replaced with a new block simply completing the bishop's robes, the fringe of the curtain, and the floor. A larger piece, containing the saint's l. hand, with a book and the upper r. portion of the curtain and rod, has been replaced with a new block containing the usual emblem of St. Erasmus and the adjacent part of the curtain drawn afresh.

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[1] Muther, no. 1134.

The border [330 × 228] is composed of four blocks fitted together. Each of the side panels contains a vertical section of a candelabrum with dolphins, angels supporting vases and cressets, and other Renaissance ornaments. At the top and bottom of these panels are the emblems of the four Evangelists, as follows: at the top, l. St. John, r. St. Matthew; at the bottom l. St. Mark, r. St. Luke. The top panel is filled with foliage having a cherub's head in the midst, the bottom panel with garlands which support a tablet bearing the (printed) address, "Georig | Erlinger | zu Bamberg."

In the inventory of 1837.

Joseph Heller, in his monograph on Georg Erlinger, published in 1837, traces his work as a printer at Bamberg from 1519 [1] to 1542, when he died. Many of his books have title-borders or illustrations which he is supposed to have cut. His mark is an arrow pointing upwards, with a Greek cross placed obliquely on the shaft.[2] Heller conjectures that this may allude to some connection with the Bamberg printer Johann Pfeil (d. 1519–20). To the single woodcut described by Bartsch, from the impression in the Hofbibliothek, Vienna, there may be added five undescribed woodcuts with Erlinger's mark in the university library at Erlangen., viz.:—

The Annunciation, after Wechtlin, P. iii, 331, 14.

The Crucifixion, after Baldung, B. vii, 125, 57. Mark in r. lower corner.

The Holy Family, after Baldung, B. viii, 467, 6. A rabbit in l. lower corner holds a tablet with the mark.

St. Apollonia and St. Dorothy. These two are printed from the same block, the attributes being varied by means of a piece added on the l. side. The saint is copied from an original woodcut of St. Dorothy described by Heller, no. 2042, which is attributed at Munich to Springinklee.

It will be seen from this list that Erlinger was mainly, if not exclusively, a copyist of other men's work. The border described above, which bears his name, is probably copied from Schön or Springinklee, though I do not know the original.

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[1] We first hear of him at Augsburg in 1516 as a printer.

[2] *See* B. vii, 471; Brulliot, i, 423.

IV.—ERHARD SCHÖN.

Painter, draughtsman, and engraver (?); pupil or imitator of Dürer; worked at Nuremberg; earliest dated work 1515, latest 1542: d. after 1550.

Authorities:—

- Doppelmayr, "Historische Nachricht von den nürnbergischen Mathematicis und Künstlern," Nürnberg, 1730; 156, 197.
- Bartsch, P.G. vii, 476.
- Passavant, P.G. iii, 243.
- Nagler, K.-L. xv, 456; Mon. ii, 650, nos. 1754–1756, 1758.
- Muther, "Bücher-Illustration," i, 180.
- C. Dodgson, in *Repertorium*, xx, 206.

Nothing is known of Schön's biography and little of his works, with the exception of the woodcuts. Doppelmayr, who dwells chiefly on his knowledge of mathematics and perspective, calls him also a painter and engraver (*Kupfferstecher*). We have no authenticated specimen of his painting;[1] a drawing, dated 1520, is preserved at Dresden,[2] but no engravings are known. In his woodcuts he shows himself, as Doppelmayr remarks, an imitator of Dürer's manner. He passed occasionally from imitation to direct copying, not only from Dürer, but from Springinklee, with whom he must have stood, about 1515–1516, in close relations, since they co-operated at that date in illustrating the Old Testament and the Hortulus Animae, and perhaps in carrying out the details of Dürer's general design for the Triumphal Arch.[3] Several of his early woodcuts, with others probably which have not yet been recognised, are to be found in books printed by Peypus about 1515–1525. The faces in his early cuts are generally round and youthful, with a certain *naïveté* of expression and a curious formation of the eye. In later works, from 1524 onwards, the features become sharper, the nose especially, longer, the eyes small and close together. Important works by Schön in the new style are dated 1524 and 1528. About the latter date he appears to have been in Bohemia, or at least to have had relations with Bohemian printers and publishers. In 1538 he issued at Nuremberg the first edition of his work on Proportion and Drawing, to which he added five new cuts, dealing with the proportions of the horse, in the third edition of 1542.[1]

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[1] F. Rieffel, *Zeitschr. f. bild. Kunst*, N.F. xiii, 211, mentions a painting by him at Heilsbronn. I could discover no picture, during a recent visit, in which his style was recognisable.

[2] Woermann, iii, Taf. 13. *See Repertorium*, xx, 75, 207.

[3] It has not hitherto been recognised that Schön had any share in the woodcut works of the Emperor Maximilian. I am convinced, however, that he contributed three illustrations to Theuerdank, and on the Triumphal Arch his style appears so plainly in the seated king of the arms of Seville (Hispalis) that I can hardly doubt that he drew the whole of the heraldic panels which flank the pedigree of Maximilian (pl. 30, 31 in the edition of 1885-86). Another cut that I have been inclined to attribute to Schön is the tenth subject in the first three separate editions of the historical woodcuts (Glax, A, B, C), where it replaced the original woodcut by Traut ("Er kriegt den König von engelland," etc.), which appears in Glax D, and as the eleventh subject in all editions of the complete Arch. (*See* Dürer, No. 130b (10), p. 324.) The face of Henry VII on this woodcut is quite in Schön's manner, but in a manner which one would hardly expect to find developed so early as 1519, the presumed date of the early separate editions; the nearest parallel is Nathan, on the Tree of Jesse, 1528. Other parts of the woodcut are less like Schön, and we miss especially his manner of drawing the ground. There are some traits suggestive of Flötner (for instance, the shaded face of the kneeling man), but the general treatment is very unlike that of the contemporary woodcut of Flötner, no. 19 of the separate editions. It is difficult, however, to suggest another attribution.

BOOKS ILLUSTRATED BY SCHÖN.

A.—In the Department of Prints and Drawings.

1. MELCHIOR PFINTZING. Die geuerlicheiten vnd eins teils | der geschichten des loblichen streyt | paren vnd hochberumbten helds | vnd Ritters herr Tewrdannckhs. Printed by Hans Schönsperger the elder at Nuremberg, 1517 (dedication dated March 1st).

An imperfect copy on vellum, with 32 missing leaves supplied from an ordinary copy on paper, also of the first edition. This copy further lacks the title, and eight leaves at the end, containing the dedication and list of contents, which are supplied by a facsimile in MS. made from the second edition printed at Augsburg, 1519.

Purchased from Messrs. Smith, 1845.

Two at least of the following woodcuts, which have been attributed by S. Laschitzer[2] to an unknown artist, B, and by W. Schmidt[3] to Springinklee, are, in my opinion, undoubtedly by Schön. Their authorship can be established by comparison of the faces and the method of drawing grass and trees with those in Schön's signed woodcuts, such as the Hortulus Animae cuts and the large Rosary.

(1.) Subject no. 20. Theuerdank hunting the chamois.

The faces of the three ladies who witness the hunt, of Ehrenhold (with the wheel on his tabard), and of the lad who sits on a stone l., unmistakably betray Schon's hand.

(2.) Subject no. 34. Theuerdank imperilled by the breaking of his cross-bow.

The identity of Unfalo's features in this woodcut with those of the same character in no. 20 gives the readiest clue to the authorship. The drawing of the grass and trees is also characteristic.

(3.) Subject no. 38. Theuerdank nearly injured by his own sword on a boar hunt.

There is more to be said here in favour of Springinklee's authorship, to which the outline of a conifer to r. of Theuerdank lends some support.[4] But here again the rendering of grass on a slope by a number of series of curved lines is in Schön's manner, and it seems that Laschitzer was right in attributing this subject to the same artist as the other two.

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[1] The successive editions appeared in 1538, 1540, 1542, 1543, and 1561.

[2] *Jahrb. d. kunsthist. Samml. d. allerh. Kaiserhauses*, 1888, viii, 80.

[3] *Chronik f. vervielf. Kunst*, 1891, iv, 12.

[4] *See*, however, a similar tree in the St. Roch, signed by Schön, in the Hortulus, 1517. This method of drawing foliage is not exclusively confined to Springinklee, though it occurs far more frequently in his woodcuts than elsewhere.

2. HORTULUS ANIME. Printed for J. Koberger by J. Clein, Lyons, 18 May, 1517; 8vo. (Muther 1140.) (For further details, *see* p. 370, no. 1.)

The following cuts [all 65 × 55] are by Schön:—
[(1) Title-page. The Virgin on the Crescent, seated (after Springinklee's title-page to 1516 Hortulus, reversed).
Missing in this copy; the cut is repeated on fol. xcvii r.]
[Diagrams in the calendar for finding the dominical letter and golden number. These may be by Schön, but it is difficult to speak positively about them.]
(2) Sig. + C iv v. The Annunciation (after Dürer, B. 19).
(3) Fol. xxvi v. Pietà.
(4) „ xxviii r. The Crucifixion.
(5) „ xlii r. The Mass of St. Gregory.
(6) „ xlix r. St. Veronica (B. 31).
(7) „ li r. The Agony in the Garden.
(8) „ lxxv v. The Almighty appearing to David.
(9) „ c v. Mater Dolorosa, with *five* swords (B. 22).
(10) „ cxii r. St. Michael.
(11) „ cxiii r. A Guard an Angel.
(12) „ cxv r. St. John the Baptist (B. 18).
(13) „ cxvi r. St. Matthias (B. 7, as St. Matthew), signed.
(14) „ cxvii r. St. Philip (B. 5), signed.
[(15) „ cxviii r. St. James the Less (B. 9); missing in this copy.
(16) „ cxviii v. St. Peter (B. 1); missing in this copy.]
(17) „ cxix v. St. Paul (B. 12, as St. Matthias).
(18) „ cxx v. St. James the Greater (B. 3), signed (after Springinklee's St. Sebald, p. 381, no. 3).
(19) „ cxxi v. St. Bartholomew (B. 6).
(20) „ cxxii r. St. Matthew (B. 10, as St. Simon).
(21) „ cxxiii v. St. Jude (B. 11), signed.
(22) „ cxxiv v. St. Andrew (B. 2).
(23) „ cxxv r. St. Thomas (B. 8), signed and dated 1515.
(24) „ cxxvi r. St. John (B. 4).
(25) „ cxxvii v. St. Luke painting the Madonna.
(26) „ cxxix r. St. Sebastian (B. 19), signed.
(27) „ cxxxii r. St. George.
(28) „ cxxxiiii r. The ten thousand Martyrs.
(29) „ cxxxv r. St. Christopher (B. 14).
(30) „ cxxxvii r. St. Laurence, signed.
(31) „ cxxxix v. St. Stephen.
(32) „ cxli r. St. Antony (B. 13).
(33) „ cxlii v. St. Gregory (B. 17).
(34) „ cxlvi r. St. Roch, signed.
(35) „ cxlviii r. St. Augustine.
(36) „ cxlviii v. St. Jerome.
(37) „ cxlix v. St. Francis.
(38) „ cl v. St. Wolfgang (B. 20) = 1516 edition of Hortulus, fol. cxxix r.
(39) „ cli r. St. Leonard.
(40) „ clii r. St. Martin.
(41) „ cliii v. St. Agnes (B. 23).
(42) „ cliiii v. St. Bridget (repeated sig. H iii r.).
(43) „ clvi r. St. Dorothy (B. 28).
(44) „ clvii r. St. Apollonia (B. 25).
(45) „ clix v. St. Margaret.
(46) „ clx v. St. Mary Magdalen (B. 29).
(47) „ clxii r. The Virgin and Child with St. Anne (B. 24).
(48) „ clxiii r. St. Ursula (B. 32), signed.
(49) „ clxiii v. St. Elizabeth.
(50) „ clxiiii v. St. Catherine of Alexandria (B. 27).
(51) „ clxvi r. St. Ottilia (B. 30).
(52) „ clxvii v. The Circumcision.
(53) „ clxviii v. The Adoration of the Magi (after Dürer, B. 3).
(54) „ clxx v. The Resurrection of Christ.

(55) Fol. CLXXI v. The Descent of the Holy Ghost (after Dürer, B. 51).
(56) „ CLXXIII r. The Death of the Virgin (after Dürer, B. 93).
(57) „ CLXXIIII r. All Saints.
(58) „ CLXXV v. The Adoration of the Shepherds (after Dürer, B. 20).
(59) „ CCI v. The Virgin on the Crescent, standing (B. 21).
(60) „ CCVI v. St. Bernardinus (B. 16).
(61) „ CCXXV v. The Burial of the Dead.
(62) „ CCXXXIX v. Angels rescuing souls from Purgatory.
(63) „ CCXLI r. The Last Judgment (partly after Dürer, B. 52).

3. HORTULUS ANIME. Printed for J. Koberger by F. Peypus, Nuremberg, 29 March, 1519; 8vo. (Muther 1174.) (For further details, *see* p. 371, no. 2.)

The following cuts are by Schön:—
(1) Fol. LXXVI r. Mater Dolorosa (B. 22) = 2 (9).
(2) „ XCVIII r. St. John (B. 4) = 2 (24).
(3) „ XCIX r. St Luke = 2 (25).
(4) „ CV v. St. Laurence = 2 (30).
(5) „ CIX v. St. Gregory (B. 17) = 2 (33).
(6) „ CXI v. St. Roch = 2 (34).
(7) „ CXIII r. St. Jerome = 2 (36).
(8) „ CXIII v. St. Francis = 2 (37).
(9) „ CXIIII r. St. Wolfgang (B. 20) = 2 (38).
(10) „ CXVI v. St. Agnes (B. 23) = 2 (41).
(11) „ CXVII r. St. Bridget = 2 (42).
(12) „ CXVIII v. St. Apollonia (B. 25) = 2 (44).
(13) „ CXXV v. St. Ottilia (B. 30) = 2 (51).
(14) „ CXXVII r. The Circumcision = 2 (52).
(15) „ CXXX v. The Descent of the Holy Ghost [88 × 68].
From the 1516 edition, in which it has hitherto been ascribed to Springinklee.
(16) Fol. CLXXXVI v. St. Bridget.
Same remark as no. 15. A similar composition to 2 (42), but reversed; St. Bridget here kneels l. facing to r.

4. BIBLIA CUM CONCORDANTIIS. Printed for A. Koberger by J. Sacon, Lyons, 17 Nov. 1522; fol. (Muther 1136, p. 180, *note* 1.)

The majority of the small illustrations in the text are by Schön; they were used for the first time in 1518 (10 May), and for the last time, so far as can be ascertained, in 1561. The subjects by Schön in this edition are the following:—
(1) Fol. I v. (Gen. iii) The Fall and Expulsion from Eden (the latter after Dürer, B. 18).
(2) „ II v. (Gen. vii) Noah's Ark.
(3) „ III r. (Gen. xi) The Building of the Tower of Babel.
(4) „ IIII v. (Gen. xviii) The three men appearing to Abraham.
(5) „ V r. (Gen. xxii) Abraham preparing to sacrifice Isaac (repeated fol. LXXI v).
(6) „ VI v. (Gen. xxvii) Isaac blessing Jacob.
(7) „ IX r. (Gen. xxxvii) Joseph's brethren taking him out of the pit.
(8) „ X r. (Gen. xli) Pharaoh's dream of the fat and lean kine.
(9) „ XII r. (Gen. xlviii) Jacob on his deathbed blessing his sons.
(10) „ XIII r. (Gen. l, Exod. i) The burial of Joseph. Pharaoh's order to the midwives.
(11) „ XIII v. (Exod. iii, iv) The Burning Bush. Moses' rod changed to a serpent.
(12) „ XIIII r. (Exod. v.) Moses and Aaron before Pharaoh. The officers of the Israelites are beaten. Moses complains to God.
(13) „ XVI v. (Exod. xvi) The Israelites gathering manna.
(14) „ XVII v. (Exod. xix) Moses receiving the Tables of the Law (repeated fol. XXVII r.).
(15) „ XIX r. (Exod. xxv) The ark, candlestick and table.
(16) „ XXI r. (Exod. xxxiv) Moses a second time on Sinai.
(17) „ XXIII r. (Lev. i) God instructing Moses concerning the sacrificial rites (repeated fol. XXXIX v.).
(18) „ XXV r. (Lev. x) The death of Nadab and Abihu.

(19) Fol. xxviii v. (Lev. xxv) God speaking to Moses; women offering a lamb to Aaron (*see* chap. xxiii, 18).
(20) ,, xxix v. (Num. i) The numbering of the Children of Israel.
(21) ,, xxx v. (Num. ii, iii) The order of the Tribes in their tents.
(22) ,, xxxiiii r. (Num. xvi) The destruction of Korah, Dathan, and Abiram.
(23) ,, xxxv v. (Num. xxi) The Brazen Serpent.
(24) ,, xxxviii r. (Num. xxxi) Moses ordering the captive women of the Midianites to be slain.
(25) ,, xl v. (Deut. v) Moses instructing the people in the law.
(26) ,, xliii v. (Deut. xviii) The Levite's portion regulated.
(27) ,, l r. (Jos. xii) The thirty-one kings slain by Joshua.
(28) ,, lix r. (Ruth i) Ruth and Boaz.
(29) ,, lx r. (1 Sam. i) Elkanah and his two wives.
(30) ,, lxii r. (1 Sam. x) Samuel anointing Saul.
(31) ,, lxiiii v. (1 Sam. xvii) David slaying Goliath.
(32) ,, lxvi r. (1 Sam. xxiii) Saul informed of David's escape from Keilah. Jonathan visiting David in a wood in the wilderness of Ziph.
(33) ,, lxviii v. (1 Sam. xxxi, 2 Sam. i) The death of Saul. His crown brought by an Amalekite to David.
(34) ,, lxx r. (2 Sam. viii) David houghing the chariot horses of Hadadezer and slaying the Syrians.
(35) ,, lxxiii v. (2 Sam. xx) Joab killing Amasa.
(36) ,, lxxv r. (1 K. i) Bathsheba before David.[1] David's burial.
(37) ,, lxxvi v. (1 K. v) Hiram's embassy to Solomon.
(38) ,, lxxix v. (1 K. xiv) A battle (war between Jeroboam and Rehoboam?).
(39) ,, lxxxi r. (1 K. xviii) The sacrifice on Mount Carmel.
(40) ,, lxxxiii r. (2 K. ii.) Elijah carried up by the whirlwind. Elisha mocked by the children.
(41) ,, lxxxv v. (2 K. xi) Athaliah rending her clothes before Jehoiada. Her death.
(42) ,, lxxxvii r. (2 K. xvi) Ahaz and Urijah offering sacrifice on the new altar.
(43) ,, lxxxix r. (2 K. xxiii) Josiah orders the reading of the book and the burning of idols.
(44) ,, xc v. (1 Chr. i) (subject?) An old man in bed addressing two groups of men.
(45) ,, xciii r. (1 Chr. x) The Philistines behead Saul and dedicate his armour to their gods.
(46) ,, xciiii r. (1 Chr. xvi) Celebration of the recovery of the Ark (repeated fol. cxliiii v.).
(47) ,, xcvii r. (2 Chr. i) Solomon kneeling before the seven-branched candlestick.
(48) ,, xcviii r. (2 Chr. vi) The sacrifice at the dedication of the Temple, the people kneeling (2 Chr. vii, 3).
(49) ,, xcix v. (2 Chr. xii) Shishak despoiling the Temple.
(50) ,, ciiii r. (2 Chr. xxxii) The destruction of the host of Sennacherib.
(51) ,, cvi r. (Ezra i) The return from captivity and re-building of the Temple.
(52) ,, cvii r. (Neh. i) Nehemiah's petition to Artaxerxes (chap. ii).
(53) ,, cxi v. (3 Esdr. i) The Passover of Josiah.
(54) ,, cxxxvii r. (Ps. i) David seated. A wayfarer.
(55) ,, cxl v. (Ps. xxxviii) David on his throne. The chief musician, Jeduthun, kneeling before him (repeated fol. clvii r. and clxiii v.).
(56) ,, cxli v. (Ps. lii) The Fool.
(57) ,, cxlvii v. (Ps. cix) The Trinity.
(58) ,, clviii v. (Song of Sol. i) The Bride standing before the throne of the King.

There are a few cases (*e.g.* nos. 12, 38, 45) in which I am tempted to attribute the design to Springinklee, but in the absence of any conclusive evidence in favour of an exception, the probability that the whole of the illustrations to any one book of the Bible are by the same artist must outweigh any scruples suggested by small points of style. The only case in which an outlying woodcut must certainly be attributed to Springinklee is the single illustration to the book of Judges. With that exception his work is confined to two consecutive groups of books from Tobit to Job, and from Isaiah to Maccabees.

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[1] Or Solomon (1 K. ii, 19). On this point, *see* Vögelin, *Repertorium* ii, 324.

B.—In the Department of Printed Books.

1. [REYNMANN.] Natiuitet Kalennder. F. Peypus, Nuremberg, 7 Dec. 1515; 4to.

On back of title, frontispiece by Schön, undescribed (to be compared with large Rosary woodcut). Round the earth are placed in concentric circles the seven planets, the signs of the zodiac, and the twelve celestial houses. Beyond the outermost circle are four winds, and at the top of all God the Father in the act of benediction, his mantle held by cherubim, over his r. hand the Dove. No signature. Single border-line [175 × 127].

2. [HORTULUS.] Hortulus anime. J. Clein, for A. Koberger, Lyons, 16(?) Mar. 1516; 8vo.

Five cuts by Schön, viz., St. Wolfgang (B. 20) [65 × 55], and Pentecost, the Last Judgment, the Death of the Virgin, St. Bridget [88 × 68].

3. [PLUTARCH.] Plutarchi Chaeronei de Exilio. Angelo Barbato Interprete. F. Peypus, Nuremberg, 15 July, 1517; 4to.

On title-page a border with St. Peter and St. Barbara and the arms of Nuremberg [148 × 103]. Very feebly drawn or spoiled in the cutting, but apparently designed by Schön (*see Repertorium,* xx, 207). The same border was used in "Erasmi Stellae Interpraetamenti Gemmarum Libellus unicus," Aug. 1517 (not in the Library); in Luther, "Von den guten Wercken," 1520, and probably in other books printed by Peypus.

4. [HORTULUS.] Hortulus anime. F. Peypus for J. Koberger, Nuremberg, 12 Dec. 1518; 8vo.

Three cuts by Schön, viz., St. Laurence [65 × 55], from 1517 ed., and Pentecost and St. Bridget, from 1516 ed.

5. [PINDER.] Speculum Passionis. F. Peypus, Nuremberg, 11 Oct. 1519; fol. (Muther 881.)

Fol. ii r. Initial I with St. Bridget [30 × 30]. Fol. lxxviii r. The Rosary; in spandrels above, l. St. Gregory, r. St. Francis; below, l. two men, r. two women kneeling in prayer for souls in Purgatory [183 × 155]. The block had been used before.

6. [BIBLE.] Biblia cum concordantiis. J. Sacon, for A. Koberger, Lyons, 19 Oct. 1519; fol.

Numerous small cuts in O.T. by Schön, the rest by Springinklee.

7. [BIBLE.] Biblia cum concordantiis. J. Marion, for A. Koberger Lyons, 12 Dec. 1520; fol.

Small cuts in O.T., as before.

8. [BIBLE.] Biblia cum concordantiis. J. Sacon, for A. Koberger, Lyons, 24 July, 1521; fol.

Small cuts in O.T., as before.

9. [CHARLES V.] Ein auszug ettlicher sendbrieff . . . Herren Carl Römischen vnd Hyspanischē König . . . von wegen einer newgefundē Inseln . . . zugesandt. F. Peypus, Nuremberg, 17 March 1520; 4to.

On the title-page an undescribed woodcut [110 × 110] by Schön, in the style of the Bible illustrations. The crew of a ship l., near land, are firing and shooting arrows at a body of armed men in European costume on the shore r. A group of natives, men and women, with earrings, the men carrying bows and javelins, stand at a little distance at the opening of a valley between two ranges of jagged mountains, and watch the fight.

10. [CHRISTIAN PRAYER-BOOK.] Ein christēlich nützpar Betpüchlein, etc. F. Peypus, Nuremberg, 1523; 8vo.

One cut by Schön, sig. g i r, St. Matthew, from 1517 Hortulus, here as St. Paul.

11. [BIBLE.] Das Alte Testament mit fleyss verteutscht (3 Th.). F. Peypus, Nuremberg, 1524; fol. (Muther 1137, 1182.)

On title-page to Th. 2, Joshua, signed and dated 1524 (B. 33). In the text, in addition to cuts previously used in the Lyons Vulgates, 1518–1522, are eight new subjects by Schön [59 × 87], viz., Th. i., Bl. ii v. (Gen. iv), Cain killing Abel; iv v. (Gen. ix), the Intoxication of Noah; xiv v. (Gen. xxviii), Jacob's Dream; xxi r. (Gen. xxxix), Joseph being led to prison; Th. ii., Bl. iii r. (Jos. iv), the Ark being carried through Jordan; iiii r. (Jos. vi), the Fall of Jericho; vi v. (Jos. x), Joshua hanging the five Kings of the Amorites; xxiii r. (Judg. xiv), Samson and the Lion.

12. [BIBLE.] Das Newe Testament mit fleyss verteutscht. F. Peypus, Nuremberg, 1524; fol. (Muther 1137, 1182.)

The new cuts [80 × 78] of the four Evangelists (Bl. i r, xviii r., xxviii v., xlvii r.) and St. Paul (Bl. cii v., etc., 8 times in all) are by Schön. St. Paul is copied from Schäufelein's cut in N.T., Augsburg, 1523 (Muther, Taf. 190). Schön's Pentecost, from 1516 Hortulus, is reprinted on Bl. lx v., and his St. Peter (B. 1), from 1517 Hortulus, on Bl. cxix v. The initial I with St. Bridget, mentioned above (no. 5), occurs several times in this volume.

13. [BIBLE.] Der Psal | ter teutsch zu | singen, mit fleysz über | sehen vnd gepessert. | Martinus | Luther | M.D. XXV. F. Peypus, Nuremberg, 22 May, 1525; 8vo.

On title-page, graceful border with naturalistic flowers, butterflies, and birds; in l. lower corner a peacock, in the middle an owl, over the latter an empty scroll [130 × 90]; designer uncertain; unlike any authenticated work of Schön's.

Sig. A iii v. (facing Bl. i), David kneeling, to r., at a faldstool, in a courtyard of Renaissance architecture; God appearing above r. Good, undescribed cut [111 by 75], certainly by Schön. Muther's account of this book (no. 1103) is wrong.

14. [LITURGIES.] Breviarius (*sic*) cathedralis ecclesie Eystetēsis. H. Hölzel, Nuremberg, 1525; 8vo. 2 vol.

As frontispiece to each vol. (coloured), the arms of Gabriel von Eybe under a Renaissance arch; not signed or dated (*not* "Dürer," B. app. 46) [115 × 76]. The ornament on the pilasters is somewhat in Springinklee's manner, but the closest parallels to it are to be found on the architectural frame of Schön's Joshua, and on the chair of St. Mark in N.T., Peypus, 1524, fol. The cut is almost certainly by Schön.

15. [BIBLE.] Solomonis sententiae, versae ad hebraicam veritatem a Philippo Melanchthone. J. Petreius, Nuremberg, 1525; 8vo.

Sig. A 2 r. Initial Q; cherub's head inside the letter, cornucopias and dolphins outside; double border [39 × 40]. Sig. A 7 r. Initial S; two children running to r., hand in hand; one has a hobby-horse; background shaded in horizontal lines; double border [39 × 39].

16. [BIBLE.] Der prophet | Iona, auszgelegt durch | Martinū Luther. | 1526. F. Peypus, Nuremberg, 1526; 4to.

Border on title-page, of four blocks; vases at sides; head of a man in a medallion at top; below, two Tritons with tails joined; all backgrounds shaded horizontally [155 × 119]. Badly cut; the faces approach Schön's later style.

17. [FRANCE.] Abclag beder | Königen von Franck- | reych vnd Engelandt, Auch | Römischer Kay. May. | mündtlich vnd schrifft- | lich antwort zu Bur- | gos. 22. vnd 27. | Januarij, gehan- | delt, Im 1528. | Jar. | VERITAS | VINCIT. (Nuremberg, 1528); 4to.

On title-page, border (undescribed) by Schön, probably used before: four blocks; at either side a column with a boy standing behind it, and on the capital a sea-monster; at the top, two dolphins; at the bottom, a cuirass between two men's heads [150 × 120]. The features of these men and of the boys are in Schön's manner, and resemble very closely two heads on the nine of roses in his pack of cards.

18. [MEGLIN.] An den durch- | leüchtigen Christlichen | Fürsten vnd Herren, Herren | Georgen Marggraffen zu | Brandenburg . . . | Ermanung Martin Meglin | Pfarrers zu Kitzing . | 1529. (Nuremberg, 1529); 4to.

The same border, better printed.

19. [TURKS.] Von zweyen Türck- | en newlich gefangen was | sie gefraget worden, vnd geant | wort haben. (Nuremberg, *c.* 1530); 4to.

Woodcut on title-page, a Turk, with a crown on his turban, riding towards the r., with a man running on either side of his horse, carrying a lance with a pennon. The rider holds in his r. hand a branch ending in a large conventional bunch of grapes. Single border [88 × 62]. The features of the Turk are unmistakably by Schön.

This is a playing-card, viz., the king of grapes, in the pack of which four cards were in Lady Charlotte Schreiber's collection (*see* below, p. 437, no. 36). As used in the book, the block shows considerable signs of wear; the border is in great part restored.

20. [BIBLE.] Die pro | pheten alle | Deudsch. | D. Mart. Luth. | M.D. xxxii. F. Peypus, Nuremberg, 1532; 8vo. (Muther, 1186.)

Border on title-page, a Renaissance portal, the child Christ sitting below on a cushion, blessing with his r. hand, carrying the cross over his l. shoulder; his r. foot is placed on the neck of a serpent [115 × 85]. Not signed, but clearly by Schön.

21–23. [BIBLE.] Biblia Sacra. G. Boulle, Lyons, 1542; 8vo.
" " " J. de Millis, " 1551 "
" " " " " " 1561 "

The woodcuts by Schön used in the Lyons Vulgates, 1518–1522, and in the German O.T., Nuremberg, 1524, were reprinted in these three editions.

24. [BECKER.] Holzschnitte alter deutscher Meister. Gotha, 1808–1816; fol.

B 31, part of a Bavarian pedigree, and B 56, 57, twenty-two saints from the Hortulus Animae, including one, St. Barbara (B. 26), not in the 1517 edition.

DOUBTFUL.

25. [BRANDENBURG.] Brandenburgische halszgerichts ordnung. J. Gutknecht, Nuremberg, Nov. 1516; fol.

Three cuts [240 × 170], in the manner of Springinklee or Schön, perhaps rather the latter. On the title-page, a collection of instruments of torture; on verso of same leaf, the arms of Brandenburg with griffins as supporters, an arch of vine-branches at the top; on leaf i r., the Last Judgment, in which the head of the Baptist is almost the same as in the large Rosary and in the Virgin with the Carthusian Monks (*see* p. 428). The two groups below, in which the saved are conducted into glory, and the lost are driven into the jaws of hell, appear to be freely imitated from the woodcuts attributed to Hans von Kulmbach, H. 2052 (*see* p. 353), though the book in which the latter appeared is dated 1517.

26. [WERNER.] Libellus Ioannis Verneri Nurembergen. super vigintiduobus elementis conicis. F. Peypus, Nuremberg, 1522; 4to.

Border on title-page, of four blocks; candelabra at sides, arch and dolphins at top; below, angels kneeling and supporting a shield with the device of Peypus and initials F P [169 × 133]. Inferior work, but probably designed by Schön, to judge by the faces of the angels. The border had been used in 1520 or earlier, and occurs again in "Andr. Althameri Brenzii Scholia in Cornelium Tacitum . . . De situ . . . Germaniæ," 1529. Some initials with saints in Werner's book—C (St. Simon), O (the Virgin), P (St. Peter?), T (two apostles) [18 × 18]—appear to be by Schön, as well as the larger initials with children, foliage, etc., on a shaded ground [28 × 28], which occur in many books printed by Peypus (*e.g.* the O.T. and N.T., 1524).

WOODCUTS BY SCHÖN.

i. BIBLICAL SUBJECTS.

1. THE LARGE ROSARY. H. 2050. P. iii, 243, 35.

First state.

The three Persons of the Trinity, the Virgin, and six groups of saints are surrounded by the nine orders of angels, and the circle thus formed is enclosed by a rosary. At the top two angels hold the sudarium with the holy face. In the upper corners are the Mass of St. Gregory l. and the Stigmatisation of St. Francis r. In the lower corners are groups of the clergy l., headed by the Pope, and the laity r., headed by the Emperor. The ground between these two groups is covered with grass from which a few trees are growing. In a lower compartment, divided by a horizontal line from the rest of the print, five angels are ministering to a multitude of souls in the flames of purgatory, some of whom are being delivered from torment by the prayers of the church on earth. Schön's monogram, the E in outline with a black S twined round it, is on a rock near the l. lower corner.

Returning to the group enclosed by the rosary, it will be seen that the principal figure is that of Christ on the cross. The first and third Persons of the Trinity are directly above the crucifix; the Virgin, half-length, on the crescent, is at the l. end of the cross-beam. The groups of saints are ranged in three tiers on either side of the cross. In the first tier l. are prophets and patriarchs, among whom David, Moses, and St. John the Baptist are conspicuous; to r. are apostles and evangelists, among whom we recognise SS. Peter, John, James, Paul, and the emblems of SS. Matthew, Mark, and Luke. In the second tier l. are martyrs, SS. Christopher, George, Pantaleon, Erasmus, Laurence and one of the Holy Innocents; to r. are doctors and confessors, SS. Jerome, Gregory, Henry, Sebald, Bernardinus, and others. In the third tier l. are Virgins, SS. Christina, Ursula, Dorothea, Barbara, Margaret, Catherine, and others; to r. are widows and other holy women, SS. Anne, Kunigunda, Mary Magdalen, and others.

On the margin at the top is the following inscription: "Gegenwurff Christenlichs gebets des hymelischen Rosenkrantz begnadet von pabst Alexādro dem . vj . mit . vij . Jar . Leo dē | x . mit . c . Jar . vnd c . quadragen . Cardinal Raymundus vnd Innocentius . cc . tag . Primas Albertus . c . vnd . xl . tag . Bischoff | vnd weichbischoff zu Bamberg . lxxx . tag . on ander gemayn Ablass formlichen bettern verlihen . des langen hymelischen Ro- | senkrantz gesetzt auff . l . Vater vnnser vnd Aue maria . v . glauben . oder kurtz . x . Vater vnnser vnd Aue maria . j . glauben."

[406 × 300, with margin 433 × 300.] Good impression, but a little restored in places where the paper had been damaged by folding.

Watermark, anchor in a circle.

Purchased from Messrs. Graves, 1848.

The earliest possible date for this edition would be the autumn of 1513. "Primas Albertus" is Albrecht of Brandenburg, who became Archbishop of Madgeburg, and, in virtue of that archbishopric, Primas Germaniæ,[1] on 30 Aug., 1513. He might, however, still be so designated after his election to the see of Mainz on 9 March, 1514. He was not made a cardinal till 1518. The Bishop of Bamberg is named Vitus in the Latin edition. This can only be Veit von Pommersfelden, Bishop 1501–1503; the grant of an indulgence by him was accordingly an event in the past, which does not help us to date the woodcut more precisely. The most probable date, however, judging by the style of the woodcut, is 1515. It agrees closely with the Hortulus Animae woodcuts, and Schön's small Rosary woodcut (B. app. 29, H. 2046) bears that date. The St. John Baptist in the present woodcut agrees so closely with the same saint in the Virgin with the Carthusian Monks (P. 180), dated 1515, attributed to Dürer, that one is tempted to suppose that Schön had that cut before him; the action of the hands, however, is different, and it is not certain that Schön's St. John is a copy of the other.

There are good impressions of this state in both collections at Vienna; without inscription in the Albertina, while the impression in the Hofbibliothek has a longer inscription in Latin (5 lines) both above and below. This Latin edition has been reproduced in Lippmann's "Engravings and Woodcuts by Old Masters," iii, 39.

1a. THE LARGE ROSARY. P. 35.

Second state.

The block has been plugged with pieces of wood containing the Latin names of the ninefold celestial hierarchy, each in an oblong frame, as follows:—

1. On either side of God the Father, "Seraphin" (twice). The seraphs hold hearts as the emblem of love.

2. (l.) On a level with the arm of the cross, "Cherubin." The cherubs hold books as the emblem of wisdom.

3. (r.) At the same level, "Throni." The angels of this order sit on thrones, holding scales in their hands. "Angelis cathedris insidentibus divina librare convenit juditia, eoque sunt throni dei." (Latin edition.)

4. (l.) Near St. Christopher, "Dñaciones." These angels wear crowns. "Cum Patriarchis et Prophetis recte collocavimus regnorum dominationes" (*ibid.*).

5. (r.) Near St. Bernardinus, "Virtutes." The Virtues carry orbs. "Sed Apostolis Christi virtutes miraculorum operatores assistunt" (*ibid.*).

6. (l.) Near St. Ursula, "Potestates." The Powers carry swords. "Atletis vero fortissimis congrue arrident potestates demonum coercentes malitiam" (*ibid.*).

7. (r.) Near a female saint without an emblem, "Prīcipatꝰ." The Principalities wear crowns of various kinds, imperial, archducal, etc., and mitres. "Hos imitantur praelati et Confessores cum principatibus provintiarum gubernatoribus" (*ibid.*).

8. (l.) Between the rosary and the earth, under the Virgins, "Archangeli." Some of the Archangels carry sceptres, others closed books. "Sponsas vero christi Archangelos paranynphos: dei secretarios decet oppignorare" (*ibid.*).

9. (r.) In a corresponding place, under the widows, "Angeli." Each angel wears on his head a circlet with an erect cross. "Tandem Viduis et omnibus electis tota angelorum multitudo coniuncta prospicitur" (*ibid.*).

On the margin at the top is one line of text, "Das ist die lobliche bruderschaft des him̃lischē Rosēkrätz. At the bottom are two lines, ❡ "Denen die do betten den hym̃lischen rosenkrantz wirt verlyhen aller ablas vnser lieben frauen rosenkrantz | vnd darzu hundert vnd siben jar . hundert quadragen vnd tausent sibenhundert vnd achtzick tag."

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[1] The Archbishop of Magdeburg had the oldest right (since 968) to this title, though it was also claimed by the Archbishops of Mainz, Trier, Salzburg, and Cöln. *See* Meyer's "Konversations-Lexicon," V^{te} Aufl. xiv, 237, art. "Primas."

[Sheet 435 × 296.] Good impression, slightly damaged. Not much later than the first edition.

Purchased from C. Fairfax Murray, Esq., 1892.

There are two later states of this woodcut.

The third has the same xylographic inscriptions, but an additional piece of wood [21 × 21] has been inserted at the foot of the rosary, on which the stem of the cross is prolonged to the ground and ends in roots. The Munich impression has the heading, "IDEA FIDEI CATHOLICÆ. Ein deutliche . . . wirt." Below is printed, "Ein yedt weder," etc., followed by the address: "Getruckt zů Ingolstatt bey Alexander vnd Samuel Weyssenhorn, M.D. LXV." Another impression of this state, with the inscriptions cut off, is in the Albertina. In the fourth the xylographic inscriptions have been replaced by words to the same effect printed with movable type, while a narrow ornamental border has been added on both sides. This state is much later, probably after 1600. Albertina, without heading or address.

[2–27.]

ILLUSTRATIONS TO THE HORTULUS ANIMAE. (1515–1516.)

On the editions of the Hortulus Animae printed for the Kobergers, *see* p. 382. The principal editions illustrated by Schön are those of 18 May, 1517, 23 January, 1518, 21 May, 1518, 10 March, 1520, and 22 June, 1520, but many of his woodcuts occur, together with those of Springinklee, in other editions. Since one, St. Thomas (B. 8), is dated 1515, while another, St. Wolfgang (B. 20), occurs in the edition of 16 (?) March, 1516, it is probable that the whole set was designed in 1515, or the following year; they may even have appeared in some edition earlier than that of 18 May, 1517, of which no copy is now known to exist.

The complete set of illustrations [65 × 55], very imperfectly described by Bartsch, consists of the following sixty-five subjects:—

1. David.
2. The Annunciation.
3. The Nativity.
4. The Adoration of the Magi.
5. The Circumcision.
6. The Agony in the Garden.
7. The Crucifixion.
8. Pietà.
9. The Resurrection.
10. Pentecost.
11. The Virgin standing (B. 21).
12. The Virgin seated.
13. Mater Dolorosa (B. 22).
14. The Death of the Virgin.
15. St. Andrew (B. 2).
16. St. Bartholomew (B 6).
17. St. James the Greater (B. 3).
18. St. James the Less (B. 9).
19. St. John (B. 4).
20. St. Jude (B. 11).
21. St. Matthew (B. 10, as St. Simon).
22. St. Matthias (B. 7, as St. Matthew).
23. St. Paul (B. 12, as St. Matthias).
24. St. Peter (B. 1).
25. St. Philip (B. 5).
26. St. Thomas (B. 8),
27. All Saints.
28. St. Acacius and the 10,000 Martyrs.
29. St. Antony (B. 13).
30. St. Augustine.
31. St. Bernardinus (B. 16, as St. Francis).
32. St. Christopher (B. 14).
33. St. Francis.
34. St. George.
35. St. Gregory (B. 17).
36. The Mass of St. Gregory.
37. St. Jerome.
38. St. John the Baptist (B. 18).
39. St. Laurence.
40. St. Leonard.
41. St. Luke.
42. St. Martin.
43. St. Michael.
44. St. Roch.
45. St. Sebald (B. 15, as St. Coloman).
46. St. Sebastian (B. 19).
47. St. Stephen.
48. St. Wolfgang (B. 20).
49. St. Agnes (B. 23).
50. St. Anne (B. 24).
51. St. Apollonia (B. 25).

52. St. Barbara (B. 26).
53. St. Bridget.
54. St. Catherine (B. 27).
55. St. Dorothy (B. 28).
56. St. Elizabeth of Hungary.
57. St. Margaret.
58. St. Mary Magdalen (B. 29).
59. St. Ottilia (B. 30).
60. St. Ursula (B. 32).
61. St. Veronica (B. 31).
62. A Guardian Angel.
63. The Burial of the Dead.
64. Purgatory.
65. The Last Judgment.

Nos. 17, 20, 22, 25, 26, 39, 44, 46, and 60 are signed; no. 26 is also dated.

This list does not include the four cuts by Schön of a different size [88 × 68], uniform with Springinklee's first set, and printed with them in the edition of 16 (?) March, 1516 (p. 423, no. 2).

The subjects represented here among the separate woodcuts are the following :—

2. THE ANNUNCIATION. (No. 2 of list.)

The Virgin kneels r. at a *prie-dieu* near her bed ; the Dove is over her head ; Gabriel draws back a curtain with his l. hand and blesses Mary as he delivers his message.

This is Heller 1184, after Dürer, B. 19.

3. THE NATIVITY. (No. 3 of list.)

This is Heller 1194, after Dürer, B. 20.

4. THE ADORATION OF THE MAGI. (No. 4 of list.)

This is Heller 1104, after Dürer, B. 3.

5. THE CIRCUMCISION. (No. 5 of list.)

The high priest sits r. with Christ on his lap ; the operating priest kneels before him ; an attendant stands farther back holding the case of the instruments ; the Virgin, Joseph, and two other persons stand l. near the door.

6. THE PIETÀ. (No. 8 of list.)

The Virgin kneels, bending to r., near the foot of the cross and supports the body of Christ. There is a frame of branches and leaves overhead.

7. THE VIRGIN STANDING. B. 21. (No. 11 of list.)

The Virgin, crowned with stars, with the Child in her arms, stands on the crescent, looking down to r. Background of rays. Frame of branches.

8. THE VIRGIN SEATED. (No. 12 of list.)

The Virgin sits, with the crescent beneath her feet, holding the Child against her l. shoulder. She has the imperial crown. Background of clouds, with eight cherubs in the sky.

9. MATER DOLOROSA. B. 22. (No. 13 of list.)

The Virgin stands, turning to l., clasping the points of five swords to her bosom. Mountains, trees, and a cottage in background. Frame of branches.

10. THE DEATH OF THE VIRGIN. (No. 14 of list.)

This is Heller 1789, after Dürer, B. 93, with modifications.
Repr. Muther, Taf. 212.

11. ALL SAINTS. (No. 27 of list.)

In the foreground are St. Catherine, a bishop (St. Nicholas ?), and St. George.

12. ST. AUGUSTINE. (No. 30 of list.)

St. Augustine sits r. at a desk, looking up at the first and third Persons of the Trinity, who appear to him through a window. The child ladling water with a spoon is in the l. lower corner.

13. ST. CHRISTOPHER. B. 14. (No. 32 of list.)

The saint moves to l., looking back. The hermit stands on the further shore r. Frame of branches.

14. ST. GEORGE. (No. 34 of list.)

St. George has huge ostrich plumes attached to his helmet; he rides towards the r. over the prostrate dragon.

15. ST. GREGORY. B. 17. (No. 35 of list.)

St. Gregory is enthroned as pope, with triple tiara, holding a triple cross in his l. hand. Curtains in background. Frame of branches.

16. THE MASS OF ST. GREGORY. (No. 36 of list.)

The saint, in profile to l., kneels between deacon and subdeacon before the altar. These three persons are copied from Dürer's woodcut, B. 123, but the background is different.

17. ST. LUKE PAINTING THE MADONNA. (No. 41 of list.)

The Virgin, half-length on the crescent, holding the Child on her r. arm, appears l. to St. Luke, who sits r. before an easel painting her portrait. The winged ox lies l. on the floor of the room.

18. ST. ROCH. (No. 44 of list.)

St. Roch, who has a long beard, stands l. with a staff in his l. hand, pointing with his r. hand to the sore on his thigh. The angel stands r., in profile to l. Landscape background. Frame of branches. Monogram on a stone in l. lower corner.

19. ST. SEBASTIAN. B. 19. (No. 46 of list.)

The martyr, pierced by five arrows, stands in front of a tree with his r. arm bound to a branch. Landscape background. Frame of branches. Monogram on the trunk of the tree.

20. THE VIRGIN AND CHILD AND ST. ANNE. B. 24. (No. 50 of list.)

St. Anne stands in the middle, with the child Jesus on her l. arm; the Virgin, a girlish figure with long hair, stands l. looking up at her Son. Landscape background. Frame of branches.

21. ST. APOLLONIA. B. 25. (No. 51 of list.)

The saint stands in the middle, with eyes to l., holding in both hands a large forceps with an extracted tooth. Landscape background. Frame of branches.

22. ST. CATHERINE OF ALEXANDRIA. B. 27. (No. 54 of list.)

The martyr stands crowned, with sword in r. hand, directed a little to r., where the broken wheel lies on the ground. Landscape background. Frame of branches.

23. ST. DOROTHY. B. 28. (No. 55 of list.)

The saint stands near a hedge receiving a basket of flowers from a boy. Sea in background. Frame of branches.

24. ST. ELIZABETH OF HUNGARY. (No. 56 of list.)

The saint stands at the door of her house l., with a flagon in her r. hand, giving a piece of bread to a crippled beggar. Landscape background.

25. ST. MARGARET. (No. 57 of list.)

The saint stands, with the dragon at her feet, holding a cross in her r. hand and a book, in which she is reading, in her l. hand. Landscape background. Frame of branches.

26. ST. URSULA. B. 32. (No. 60 of list.)

The saint stands crowned, on the bank of a river, turning a little to r., holding an arrow in both hands. Trees and mountains beyond the river. Frame of branches. Monogram on a stone in l. lower corner. Repr. Muther, Taf. 212.

27. ST. VERONICA. B. 31. (No. 61 of list.)

The saint stands, directed to the front, holding the sudarium in both hands. Landscape background. Frame of branches. Repr. Muther, Taf. 212.

These twenty-six woodcuts are of uniform quality, being fairly good impressions without text, but with the ornamental borders, on very thin white paper. Such impressions were probably taken soon after the blocks had ceased to be used as illustrations. The last edition of the Hortulus Animae, in which they were used, appeared in 1520. One of the cuts used in "Ein Christēlich nützpar Betpüchlein," 1523, shows that the blocks were then in much the same condition as when these separate impressions were taken; it appears in the same way without text below, but with the border.

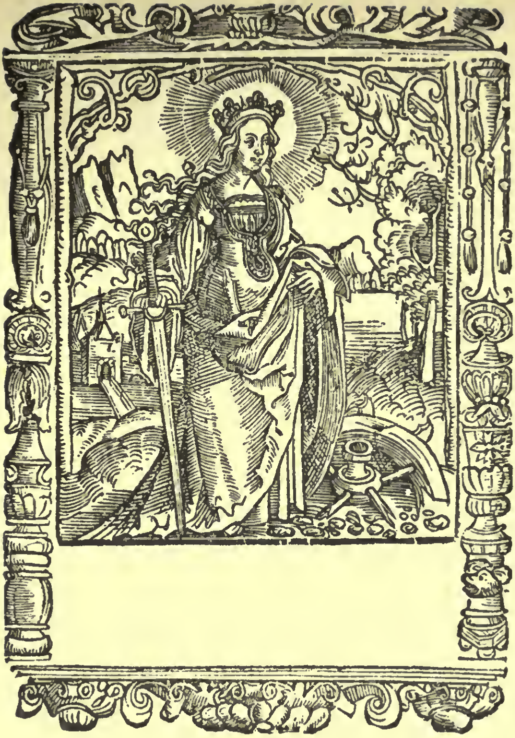
Purchased from Messrs. Colnaghi, 1848.

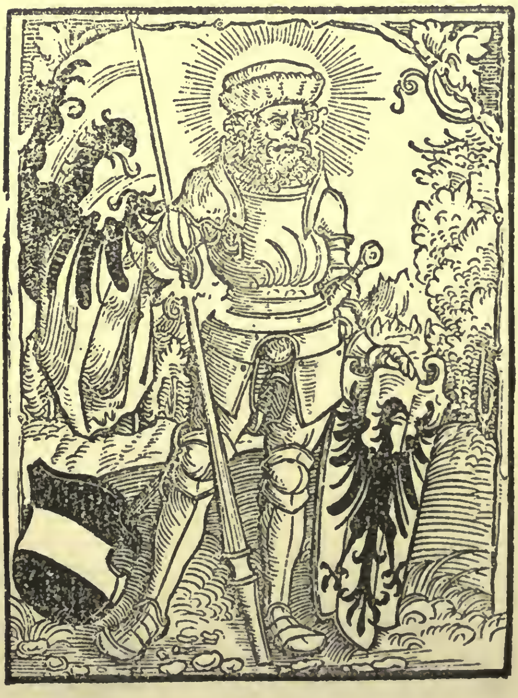
Plate XI

ERHARD SCHÖN

St. Catherine

St. Wenceslaus





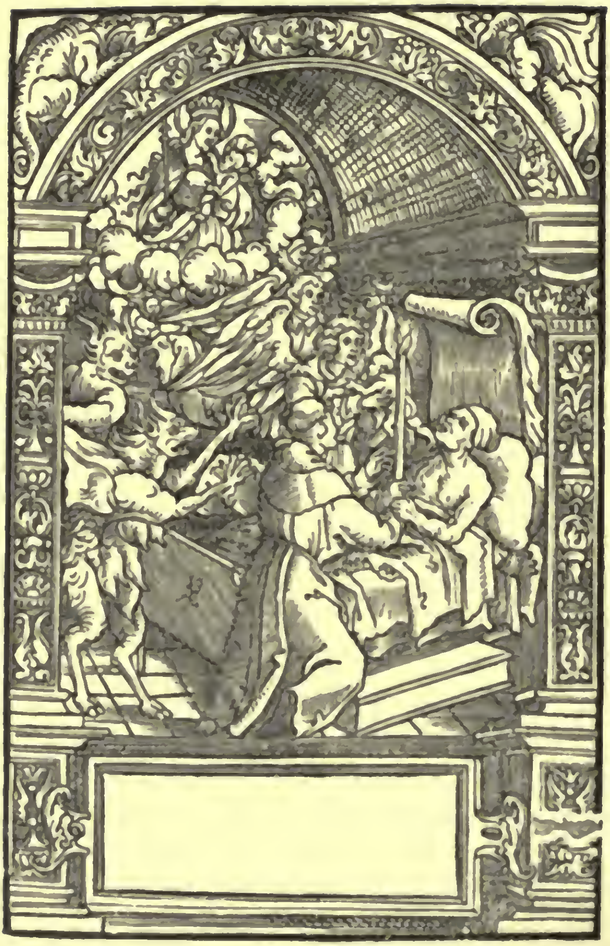


Plate X

ERHARD SCHÖN

The Death of a Christian

28. JOANNES TEUSCHLEIN PRESENTING HIS BOOK TO THE BISHOP OF WÜRZBURG. (1517.) H. 2091. P. iii, 191, 203b.

The bishop, Lorenz von Bibra, vested in cope and mitre, sits in the middle of the print on a throne, looking down to r. at the kneeling Teuschlein, from whose hands he accepts a copy of his Index to the Epistles of St. Augustine. A chaplain, holding the pastoral staff, stands r. behind Teuschlein, while the bishop's sword-bearer, a layman, stands l. A shield with the episcopal coat of arms is placed over the chaplain, the helm and crest over the sword-bearer. Teuschlein's arms, three daggers pointing downwards, are on a small escutcheon leaning against the step of the throne. In an upper compartment are half-length figures of St. Kilian, patron of Würzburg, the Virgin and Child, and St. Laurence, patron of the bishop.

[165 × 146.] At the head of the page are the printed title, "Insignia episcopi Herbi ⸗ | polensis : orientalisq' Francie Ducis | " and the names of the saints, "S. Kylianus . Virgo Maria . S. Laurēti⁹". Under the woodcut is the rhyme, "Herbipolis sola iudicat ense et stola," and in the same line the name, "Doctor Ioannes Teuschlein."

This woodcut is printed on the back of the title-page of the following work: "In diui . A. Augu ⸗ | stini : Hypponēsis Epi : Vndecim | parteis oīm contentorum Index cōsummatissimus . . . Per eximiū uirum dn̄m Ioannem | Teuschlein de Frickenhausen Sa- | cre Theologie Doctorē : et Im ⸗ | perialis oppidi Erythropo | lis Tuberane Cōcio ⸗ | natorem nuper | editus." F. Peypus, for J. Koberger, Nuremberg, 1517, fol. This was the first work in which the border, B. app. 30, was used (*see* pp. 353, 415).

Presented by W. Mitchell, Esq., 1895.

On the attribution of this cut to Schön, *see Repertorium*, xx, 206.

29. BORDER WITH ST. PETER AND ST. BARBARA. (1517.)

The composition has already been described (p̃. 423, no. 3). This impression is on the title-page of ERASMI STELLAE | LIBONOTHANI | INTERPRAE ⸗ | TAMENTI | GEMMA ⸗ | RVM LI ⸗ | BELLVS | VNI ⸗ | CVS. Under the title is the verse, "Sola salus seruire deo, | Sunt cœtera fraudes." Poems by Joannes Cornarius Cicneus and Guolfius Ciclopius Cigneus are printed on the back of the leaf.

Presented by W. Mitchell, Esq., 1895.

30. THE DEATH OF A CHRISTIAN. (1518.) P. iii, 244, 36.

The dying man lies, with his head to r., on a bed placed under a richly ornamented arch. A Franciscan friar helps him to hold a taper upright in his hands. The soul, just passing from the body in the shape of a little child, is received by an angel who stands on the further side of the bed; a second angel, poised in flight, watches the scene. Through the opening of the arch the Virgin and Child appear, surrounded by clouds and cherubim. Two devils stand at the foot of the bed gesticulating in impotent rage. Two demons or dragons crouch in the spandrels at the top. At the foot of the print is a tablet, with an oblong space cut out, to receive type. Schön's monogram is on the board at the foot of the bed.

[119 × 78.] Good impression, but with the surface scraped off part of the base of the pilaster r. No watermark.

In the inventory of 1837.

A similar proof of this rare woodcut, without text, is in the Albertina. The subject corresponds almost exactly to the concluding (eleventh) subject of the Ars Moriendi block-books. The composition, however, differs from the traditional one in several respects, of which the most notable is the introduction of the Virgin and Child instead of the crucifix between two groups of saints. This woodcut was used in two rare German editions of the Hortulus Animae, printed by F. Peypus for J. Koberger on 8 May, 1518 (Ebert 10292; copies at Bamberg and Copenhagen), and 18 May, 1519 (Weller 1193; copies at Bamberg and Munich).[1] It stands at the beginning of a section on preparation for death, which is not included in most editions of that work. In Ebert 10292, where the cut is placed on leaf CXCVIII v., the tablet contains the following lines, printed in red: "Wie man sol lerenn ster· | ben, ein gůtte lere begriffen | in sechsz stucklein . Vnd sol." In Weller 1193, leaf CLXXXIIII v., the text (also in red) is the same, but "lernen" is correctly printed. In the 1518 edition the monogram is indistinct; in the 1519 edition it has become illegible; the defect in the latter case is not due merely to the printing, but the letters must have been deliberately effaced on the block. The other illustrations in both editions are by Springinklee.

The style of this cut agrees closely with that of Schön's cuts in the Hortulus Animae, and the date of the design cannot be much later. The features of the dying man may be compared especially with those of the suppliant with his guardian angel (no. 62 of the list, p. 430), also with those of St. Gregory (no. 36) and St. Luke (no. 41). This is, after the large Rosary, the best and most original work of Schön's early period. It is reproduced in this volume.

31. JOSHUA. 1524. B. vii, 480, 33.

Joshua, facing three-quarters l., fully armed, holding his helmet in his l. hand, a battle-axe in his r. hand, sits on a stone under an arch flanked by columns which support a ledge on which two children sit holding the ends of a wreath with a two-handled vase in the middle. On the ground at the foot of the arch r. is the monogram preceded by the date 1524.

[261 × 167.] Good impression, well preserved, on the title-page of "Das Ander teyl des allten | Testaments mit fleyss verteutscht. | M.D.XXIIII." F. Peypus, Nuremberg, 1524, fol. (Muther 1141, and repr. Taf. 211.) On the back of the leaf is printed, "Das Register über die bücher | dises teyls . | j Josua," etc.

Presented by W. Mitchell, Esq., 1895.

The figure of Joshua is freely copied from the woodcut by an artist closely connected with Cranach on the title-page of the second part of the first edition of Luther's O.T., M. Lotter, Wittenberg, 1523, fol. The features characteristic of Schön's second manner are already strongly developed. Nagler's statement (Mon. ii, p. 652, no. 6) that later impressions of this woodcut occur in a work by Rivius on Architecture, printed by Petreius in 1547 and 1558, is, I believe, unfounded.

† DAVID.

Photograph of the second woodcut in "Der Psalter teutsch zu singen," F. Peypus, Nürnberg, 22 May, 1525, 8vo (*see* p. 424, no. 13), taken from the copy in the Hof- und Staatsbibliothek, Munich.

32. ST. WENCESLAUS. (1527?)

The patron saint of Bohemia stands facing three-quarters r., fully armed but wearing an elector's hat. He carries a banner with a single-headed eagle in his r. hand and lays his l. hand on the top of a shield with the same eagle (the arms of Bohemia). The arms of the see of Prague (on a field sable a fess or) are placed in the l. lower corner. Landscape background with trees and mountains. The composition is framed on three sides by vine-stems, with leaves in the spandrels at the top. No signature.

[85 × 66.] The woodcut is coloured green, yellow, and dull pink, and surrounded by an irregular band of cinnabar. The page is framed in a decorative border of four blocks [each 130 × 14] of little artistic merit, coloured in the same way.

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[1] Appendix B, nos. 6 and 11.

Purchased from Mr. Ellis, 1865.

This woodcut stands on the verso of leaf ccxxv of the Bohemian N.T. (Nowý Zákon) printed by Jan Pekka at Pilsen, 1527, 4to (described by R. K. Ungar, "Allgemeine böhmische Bibliothek." 1 Kl. Theologie, 1 Abth. Hierographie, Prag. 1786, 8vo, p. 82, no. 27). On the recto of the leaf are the last verses of Revelation and the colophon, followed by the armorial printer's mark of Pekka, with his initials H P (Hans Pek) [32 × 29], coloured. A perfect copy of this rare book, with the cuts uncoloured, in the university library of Prague, was entrusted to me in 1902 by the courtesy of the librarian, to whom my thanks are due. Its chief contents are thirty-three cuts of a Passion by Traut, dated 1510. There are no other cuts in the style of this St. Wenceslaus. The subject proves that the woodcut was designed for a Bohemian book, and the style of the features agrees well with Schön's work of this date, but there is already a defect in the block, and the border of vine stems rather suggests an earlier period. The trees, too, are like those of the Rosary and the Hortulus cuts, but there is only a slight survival (between the saint's legs) of the old manner of drawing the surface of the ground in curves.

† THE SIX PATRON SAINTS OF BOHEMIA. Heller 2037.
(Reproduction.)

Photograph of a late impression, showing worm-holes in the block, in the Heller collection in the royal library at Bamberg [163 × 140].

Heller describes the woodcut accurately, but has not identified the saints. The first two, a bishop and an abbot, are St. Adalbert and probably St. Norbert; the others are certainly SS. Sigismund, Vitus, Ludmilla, and Wenceslaus. Heller identifies the shield with a fess, near St. Adalbert, with the Austrian arms, which it undoubtedly resembles, but it is impossible that they should appear in this connection. By its proximity to the bishop and by the analogy of the woodcut just described, where the tinctures are given, it is more likely to be the arms of the see of Prague, which there correspond to the shield with the eagle held by St. Wenceslaus.[1] The latter saint strongly resembles the smaller figure in the Pilsen N.T., but here he wears a mantle over his armour and his hands are not gauntleted. The Dürer monogram is a forgery, cut out at a later time from the black surface of the eagle's breast on the shield, so that it appears in white line. I attribute the woodcut to Schön, and place it here for comparison with his other works connected with Bohemia, though I should be inclined to date it earlier, perhaps by as much as ten years. The block was probably intended originally for a book illustration.

33. BORDER, WITH THE TREE OF JESSE. 1528.
Nagler, Mon. ii, p. 652, no. 1756.

Jesse reclines in the foreground, leaning his head on his r. hand and gazing intently to r. The stem which issues from his breast ascends at once to David and there divides, the l. branch bearing Solomon, then an unnamed king, then Joachim and Mary, while the r. branch bears Nathan, again an unnamed king, Jacob and Joseph. The two branches converge where the infant Jesus, holding a cross, sits at the top, with the Dove over his head and surrounded by the emblems of the four Evangelists. All these persons, with the exception of two kings of Judah, have their names cut on scrolls. On either side of Jesse are two whole-length figures of prophets, Isaiah l. and Jeremiah r. The former carries a large scroll with the inscription "Egredietur virga | de radice Jesse et flos de | Radice euis (sic) ascendet | et requiescet super eū | spirĭtus do | mini." In the l. lower corner is a placard with the monogram and a pen, with the date 1528 to r. The whole background behind the stem of Jesse is shaded with horizontal lines, only interrupted by the rays that proceed from Christ and from the Dove. Double border.

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[1] In the frontispiece to the Prague Missal of 1508, representing SS. Adalbert, Sigismund, Vitus, and Wenceslaus, the first-named saint holds a shield precisely resembling the second shield in no. 32, with the tinctures so far given that the sable field is printed black.

[280 × 189.] Very sharp, early proof; the space [194 × 90] cut out to receive a printed title is left blank. Watermark, a small bull's head, with a flower on a stalk between the horns.

In the inventory of 1837.

This fine and important cut is of the utmost rarity and almost unknown (*see Repertorium*, xx. 207). There is a similar proof at Erlangen, much damaged, with the monogram cut off. The woodcut has been wrongly described by Nagler, on the authority of J. M. Schottky, as a drawing, said to have been used on the title-page of a MS. of the Gospels in the Bohemian language. It was used, in fact, not on the title-page, but at the beginning of St. Matthew's Gospel, in two Bohemian Bibles printed at Prague by Paul Seweryn in 1529 and 1537. The public library at Prague possesses a copy of each (54. A. 13, 14, the 1529 edition coloured), and they are described by R. K. Ungar in his "Allgemeine böhmische Bibliothek," Prague, 1786. Schottky evidently gave a liberal interpretation to the word "Federzeichnung," and reproduced the woodcut for the sake of the design. The cutting of all the lines, and especially of the inscriptions, is so delicate that an inexperienced person might mistake a proof of the woodcut for a drawing, but Schottky, who reproduced the whole of the printed page, cannot have been under this delusion. The words which he quotes, (K) "Nyha rodu Gezysse Krysta, syna Davidowa, syna Abrahamowna," are, of course, not the title of the book, but the opening words of St. Matthew's Gospel.

34. PART OF A PEDIGREE OF THE HOUSE OF WITTELSBACH.

Half-length figures of princes and princesses of the Bavarian house are arranged in four rows. In the top row are two persons only, an elector and his wife; in each of the lower rows are six persons, none of whom are named. Single borders at top and bottom, not at the sides, for the pedigree should be continued in both directions.

[417 × 333.] Late impression, on yellowish paper, from the block in the Derschau collection (Becker, B 31, attributed to Burgkmair).

Purchased, 1834.

I have never seen an early impression of this woodcut, and its style cannot be fairly judged by the modern impressions, but the resemblance to Schön's Tree of Jesse is noticeable even in these. I was confirmed in my opinion that the work is to be attributed to him by the discovery, at Coburg, of an early impression of another block belonging to the same pedigree. In this sharp, early print Schön's handiwork is unmistakable. The figures there are accompanied by xylographic inscriptions, by which they are identified as members of the Bavarian house in the XIV and early XV centuries, including Ruprecht, King of the Romans (1352–1410), Johann (1383–1443), Stephan (1385–1459), Otto (1390–1461), Christoph, King of Denmark (1416–1448), and others; in all twenty-three persons, viz., four in the first row, seven in the second, and six in each of the others.

35. A GENERAL AND A TURK.

A German general l., in a low wide-brimmed hat trimmed with feathers, is engaged in conversation with a Turk r. armed with bow and arrows and a sabre, and carrying a shield slung over his back. They stand between two columns in front of a gateway cut square, having a round arch over it with a solid tympanum on which are the arms of the empire with lions as supporters. A few plants and tufts of grass are seen through the opening. Single border.

[158 × 120.] Late impression, worn and stained, on coarse paper.

In the inventory of 1837.

The cut appears to date from about 1530. It was probably designed to illustrate a book or broadside. I attribute it to Schön on account of the features of both characters. The general may be compared especially with an Austrian Archduke (Albrecht VI ?) on the pedigree, no. 34, the Turk with the King on the pack of cards described below. The oviform moulding on the arch is almost identical with that on two heraldic woodcuts of the school of Dürer, the arms of Lazarus Spengler, B. app. 58, and the small arms of Hector Pömer, B. app. 53, both ascribed by Dr. Pauli to Beham (nos. 1351, 1353). The cherubs' heads on the latter cut are perhaps more in Schön's style than Beham's.

35a. A GENERAL AND A TURK. Later impression.

The cut here is printed at the l. side of a broadside, headed "Des getrewen Eckharts lehr vnnd recht, An die Hauptleut vnd frommen Landszknecht." At the side of the cut are two columns of verses. The first of these is a dialogue between Oberster Kriegszherr and Der Getrew Eckhart, who is thus described:

"Herr Gott was kompt do für ein weybell,
Er tregt sein Thartzschen, kleyd vnd seybell,
Gleich als wie ein türck."

The second column is a speech by Der Getrew Eckhart in thirty-four verses. At the foot is the address, "In der Fürstlichen Stadt Coburgk, trückts Ciriacus Schnauss Apotecker."

[Sheet 197 × 282.] The block here is much more worn than in the earlier impression.

Purchased from Messrs. Colnaghi & Co., 1862.

There is a late impression of this block at Gotha on a broadside dated 1550, with no address, but with verses signed "C. Schnauss A."

36. PLAYING CARDS. Nagl. Mon. ii, p. 653, no. 1758.

(1) Deuce of roses.

In front of a tree bearing two roses, two angels or genii support the two shields of Nuremberg and that of the empire, the latter surmounted by a royal crown. In the middle below is the figure 2.

(2) Nine of roses.

At the foot of a tree bearing nine roses, two human heads, with fish-like bodies attached to them, sprawl on the ground.

(3) Seven of leaves.

At the foot of a tree bearing seven (vine ?) leaves, a fox sits wiping its eye, watched by two sympathetic geese; another fox runs off to l. with a goose in its mouth.

(4) Ten of grapes.[1]

An amazon rests her r. hand on a shield inscribed with the figure 10, and carries a branch with the suit mark in her l. hand. The figure x is over her helmet.

[Each 92 × 61, cut.]

Bequeathed by Lady Charlotte Schreiber, 1896.

Described in Lady C. Schreiber's work on Playing Cards, 1893, ii, 13, and reproduced, pl. 102. The cards are there said to be in the style of H. S. Beham. They are also described as no. 113 in Mr. F. M. O'Donoghue's catalogue of the Schreiber collection, 1901, and are there rightly attributed to Schön. The date there assigned to them, 1540, is too late. The shape of the crown suggests that the coronation of Charles V at Bologna (Feb. 1530) had not yet taken place. The style agrees very closely with that of the Tree of Jesse, 1528, and of a border used in the same year (*see* p. 425, no. 17). For another card of the same pack used about 1530 as a book illustration,

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[1] Sir A. W. Franks was wrong in describing this suit as pomegranates; the conventional representation of a pomegranate occurs among the cards from this pack at Paris as the mark of the fourth suit, which is not represented here.

see p. 425, no. 19. Thirty-nine cards belonging to this pack were in W. Y. Ottley's collection (sale-catalogue, May, 1837, p. 41, no. 615). Fifteen cards are also (since 1667) in the Bibliothèque Nationale, Paris (AA. 1 Rés. Cat. ii, 10534); two of these, valet of grapes and six of (vine?) leaves, are reproduced in Lacroix, "Le Moyen Age et la Renaissance," tome ii, Cartes à Jouer, pl. iv bis. M. Henri Bouchot informs me that the cards reproduced in pl. iv and on the l. side of pl. iv bis are not in the Cabinet des Estampes at all. The cards at Paris are mentioned by Nagler, who was wrong, of course, in inferring from the presence of the arms of Saxony that the artist lived in that country.

37. A PORTICO. Nagl. Mon. ii, p. 652, no. 1755.

A large unfinished stone building, with beams and joists partly laid, drawn in perspective. Schön's monogram, with an acute angle drawn to l. of it, is placed towards the r. of the threshold. No border.

[302 × 253, limits of design; 311 × 256, size of sheet.] Very fine impression on white paper; watermark, a bear with a collar.

Presented by W. Mitchell, Esq., 1895.

This is perhaps the impression described by Nagler on the authority of J. A. Börner; I have never seen another. The woodcut is too large to have formed part of any book but a very large folio, and it has apparently no connection with any work of Rivius. It is probably about contemporary with the drawing-book which Schön published in 1538, where the same angle is placed by the side of his monogram on the title-page. *See Repertorium*, xx, 207.

38. A MAN ON HORSEBACK.

A man in profile, in a low hat with a feather, holding a switch in his r. hand, rides towards the l. To r., behind the horse, is a bare tree, and to l., in front, a stump from which young branches are shooting. No signature. Single border.

[109 × 113.] The impression is much soiled, and the outlines have been pounced for the purpose of transferring the design.

In the inventory of 1837.

This cut occupies sig. F ii v. of the 1542 and 1543 editions of Schön's "Underweisung der Proportion" (at Coburg and Berlin respectively).

V.—HANS SEBALD BEHAM.

Hans Sebald Beham, painter and engraver; b. 1500; first dated engraving 1518; first dated woodcuts 1520; worked at Nuremberg under the influence of Dürer till 1525; was banished for his irreligious opinions in January of that year, but returned in November; accused in 1528 of plagiarism from Dürer's unpublished work on the proportions of the horse, he left Nuremberg again, but returned in February, 1529; published woodcuts in 1527, 1529, and 1530 at Ingolstadt, and in 1530 worked at Munich; was employed in 1531 by Cardinal Albrecht of Brandenburg at Aschaffenburg or Mentz; worked chiefly at Mentz and Frankfort-on-the-Main till 1535; returned for a short time to Nuremberg, but resigned his citizenship on 24 July, 1535, and resided thenceforth at Frankfort till his death in 1550. His later woodcuts were published by Christian Egenolph at Frankfort. A change in the form of his monogram—the substitution of B for P—coincides with his first removal to Frankfort in 1531.

Authorities:—The older catalogues of Bartsch, Passavant, Rosenberg (1875), Aumüller (1881), and v. Seidlitz (1885) are superseded by the recent catalogue of Dr. Gustav Pauli, "H. S. Beham, ein kritisches verzeichniss seiner Kupferstiche, Radirungen and Holzschnitte" (*Studien zur deutschen Kunstgeschichte,* Heft 33), Heitz, Strassburg, 1901. The woodcuts are described, pp. 257–446, the illustrated books, pp. 478–511. A large number of Beham's woodcuts had hitherto been overlooked, or attributed, by Heller, Passavant and others, to Dürer. Additions to Dr. Pauli's catalogue, and corrections of some errors, have appeared in reviews published in the *Mittheilungen der Gesellschaft für vervielfältigende Kunst,* Vienna, 1903, p. 16, and *Repertorium für Kunstwissenschaft,* 1902, xxv, 465. The first of these articles deals almost exclusively with engravings, the second with woodcuts.

The woodcuts are placed and described in the order of Pauli's catalogue. Table 2 of the Appendix, p. 490, may show how difficult it would be to place them in chronological sequence.

Abbreviations:—

B.—Bartsch.	"Le Peintre-Graveur," viii, 230–249.
P.—Passavant.	"Le Peintre-Graveur," iv, 78–86.
R.—Rosenberg.	"Sebald und Barthel Beham," 117–134.

A.—Aumüller. "Les Petits Maîtres Allemands. I. B. et H. S. Beham," 72–91.

S.—Seidlitz. Meyer's "Künstler-Lexicon," iii, 329–334.

Pauli.—*See* above.

H.—Heller. "Leben und Werke A. Dürers," Bd. II. (quoted for woodcuts formerly attributed to Dürer).

BOOKS ILLUSTRATED BY BEHAM.

A.—In the Department of Prints and Drawings.

1. [BEHAM.] Biblisch | Historien, Figürlich | fürgebildet, Durch | den wolberůmpten Se | bald Behem, von | Nůremberg. | (Monogram.) | Zu Franckfurt, am Meyn, Bei Christian Egenolph. (At end) M.D. xxxiij. 4to.

Presented by W. Mitchell, Esq., 1899.

The first edition of Beham's Old Testament woodcuts, which are here printed back to back, with no letterpress except a brief description of each subject in German and a reference to book and chapter. A very rare edition, perfect copies of which are known elsewhere only at Coburg and Göttingen; it is also found, cut up, at Oxford and Cambridge.

In addition to the title-page, Pauli 271, the book contains eighty small cuts, Pauli 277–356, of O.T. subjects, with the four Evangelists and St. Paul at the end.

Brilliant impressions throughout.

2. [BEHAM.] Biblicae | Historiae, mag = | no artificio depi- | ctæ, & utilitatis publicæ | causa latinis Epigramma = | tibus à Georgio Æmy = | lio illustratæ. | (Monogram.) | Cum Cæs. Maiestatis priuilegio, Francoforti | Christianus Egenolphus excudebat. (At end) D.M. xxxix. 4to.

Purchased from Herr Gutekunst, 1874.

The twelfth edition, containing the same cuts, with the addition of the two figures with the names Jehovah and Adonai, Pauli 273, 274, and at the end Egenolph's device, a flaming heart on a round altar, with the skull of an ox in front [35 × 25], Pauli 1355.

3. [BEHAM.] Imaginum | in Apocalypsi Johannis De- | scriptio . . . Autore | Georgio Aemilio. | Franc. Chr. Egen. (At end) Francoforti Christianus Egenolphus | excudebat. Anno 1540. | Mense Martio.

Purchased from Herr Gutekunst, 1874.

Cuts: on the title-page, Egenolph's device, Pauli 1355, in the second state, with the skull cut out; in the text, twenty-six cuts of subjects from the Apocalypse [67 × 73], Pauli 833–858. This is the third edition of Beham's Apocalypse series, first published in 1539.

Doubtful Cuts.

4. [BECKER.] Hans Sachs im Gewande seiner Zeit. Gotha, 1821.

(1) Leaf XVIII. Nachred, das greulich Laster. Pauli 1428.

The poet, sitting under a lime tree, beholds a vision of Slander, which is interpreted to him by a herald. Slander, or Evil Report, is a crowned woman with wings of peacocks' feathers, her twisted hair ending in snakes, her left breast wounded. She holds a knife behind her back, and carries in her r. hand a poisoned cup; she drags behind her, by a cord

PLATE XIII

HANS SEBALD BEHAM

JACOB'S LADDER

JOB

fastened to her r. ankle, a ball smeared with pitch and brimstone. Trees in background [138 × 145].

I have been tempted to attribute this to Beham, on the ground, mainly, of the resemblance of the trees to those in the series of Planets (1530), and the Stag Hunt, Pauli 1224, but Dr. Pauli does not accept it. The cut is seen to far greater advantage in the original edition of Hans Sachs's poem, published by Wolfgang Resch, Nuremberg, about 1530–31.

(2) Leaf XXII. Die vier Eigenschaften des Weins. Pauli 1429.

This is by another Nuremberg artist, whom Dr. Pauli rightly distinguishes from Beham.

B.—In the Department of Printed Books.

1. [SACHS.] Ein gesprech zwischen Sanct Peter vnd dem Herren, von der jetzigen Weldt lauff. G. Merckel, Nuremberg, n.d.; 4to. (Muther 1142.)

On title-page a late impression of St. Peter, 1521 (Pauli 899). The date of the book is probably about 1550.

2. [SACHS.] Drey schöne Gsprech Zwischen Sant Peter vnnd dem Herren, Dreyerlei art betreffendt. G. Merckel, Nuremberg, n.d.; 4to. (Muther 1142.)

On title-page the same cut; the block is still further worn.

3. [CHRISTIAN PRAYER-BOOK.] Ein Christēlich nützpar Betpüchlein, etc. F. Peypus, Nuremberg, 1523; 8vo. (Muther 1181.)

Border, Pauli 1338, on title-page.

4. [BESCHWERUNG.] Beschwerung der alten Teüfelischen Schlangen mit dem Götlichen wort (by Johann von Schwartzenberg). Hans Herrgott, Nuremberg, 1525; 4to. (Muther 1265.)

Ten coarsely cut illustrations [98 × 97] and one of larger size [128 × 96], in most of which it is impossible to recognise the style of Beham; others, however, especially that illustrating the Holy Communion, come very close to Beham, and as the whole series appear to be by the same artist, it is likely that he sketched the illustrations roughly and did not superintend their execution. They are not mentioned by Pauli.

5. [BESCHWERUNG.] Same title with the additional words, "New Corrigiert, vnd besser Registeriert." (Augsburg?) 1525; 4to.

This edition contains copies, in the same direction, of the Nuremberg cuts, and a series of Dance of Death initials copied from Holbein.

6. [PAPACY.] Das Babstum mit seynen gliedern gemālet vnd beschryben, etc., 1526; 4to. (Muther 1143.)

Seventy-three cuts of ecclesiastical costumes, Pauli 1124–1196.

7. [BIBLE.] Biblia sacra vtrivsqve Testamenti, etc. J. Petreius, Nuremberg, 1527; 8vo. (Muther 1274.)

Title-border with Moses, Christ, the Apostles and Evangelists, etc. [140 × 91], not described by Pauli. *See Repertorium*, xxv, 467.

8. [BIBLE.] Biblia sacra vtrivsque Testamenti, etc. J. Petreius, Nuremberg, 1529; 8vo.

The same border as in the edition of 1527.

9. [BIBLE.] Grundt vnd vrsach der heyligen schrifft, etc. G. Wachter, Nuremberg, 1529; 8vo.

On the title-page, the Creator moving to l. [62 × 47], Pauli 513; in the text forty-eight small cuts from the two series, Pauli 359–527 and 528–674.

10. [EPHEMERIDES.] Fragment of a calendar printed at Nuremberg by Hans Herrgott (*c.* 1530).

Small biblical woodcuts, Pauli 543, 544, 546, 548, 552, 557, 569, 585, 589, 598, 600, 603, 605, 606, 615, 618, 619, 646, 651, 652.

11. [IOHANN, von Eck.]. Christenliche ausslegung der Evangelienn vonn der zeit, etc. Ingolstadt, 1530; fol.

Initials with the four Evangelists, Pauli 703–706, and forty-one subjects from the N.T., Pauli 707–747.

12. [CHRONICA.] Chronic von an vñ abgang aller Welt wesenn. C. Egenolph, Frankfort, 1533; 4to.

Priam, Hector, and Paris, Pauli 911, and medallion portraits of Roman emperors, etc., Pauli 927–1110.

13. [BIBLE.] Biblia Altes vnd Newen Testament. C. Egenolph, Frankfort, 1534; fol.

Eighty-five O.T. woodcuts, Pauli 272–356. The second edition of nos. 277–356.

14. [BIBLE.] Biblia, beider Allt vnnd Newen Testamenten (Dietenberger's version). P. Jordan, Mentz, 1534; fol.

Sixty-nine of the same cuts, with the exception of the title blocks (Pauli 272–276), and with the addition of two extra subjects (Pauli 357, 358), which only occur in this Bible. The third edition of nos. 277–356.

15. [CHRONICA.] Chronica von an- vnd abgang aller Weltwesen. C. Egenolph, Frankfort, 1534; 4to.

Twenty-two of the same cuts (fourth edition in which they were used), and some of the medallion portraits of Roman emperors, etc., Pauli 927–1110.

16. [URSINUS VELIUS.] Chronicorum Mundi Epitome. C. Egenolph, Frankfort, 1534; 8vo.

The medallion portraits of Roman emperors, etc.

17. [SIBYLS.] Weissagungē der Zwölff Sibyllenn, etc. C. Egenolph, Frankfort, 1534; 4to.

On the title-page, Pauli 325, here representing Solomon and the Queen of Sheba, Nichaula.

18. [CHRONICA.] Chronica, Beschreibung vnd gemeyne anzeyge, vonn aller Wellt herkommen, etc. C. Egenolph, Frankfort, 1535; fol.

Forty-four of the O.T. cuts (fifth edition in which they were used), and the medallion portraits of Roman emperors, etc.

19. [SACHS.] Der Keiser Bildnussen vnd leben. C. Egenolph, Frankfort, 1535; 4to.

Eighty-seven medallion portraits of Roman emperors, Pauli 927–1110.

20. [STOEFFLER.] Von Künstlicher Abmessung aller grösse. C. Egenolph, Frankfort, 1536; fol.

On the title-page, Pauli 1239, 1240.

21. [BIBLE.] Biblicae Historiae, Artificiosissime depictae. Biblische Historien, Figürlich fürgebildet. C. Egenolph, Frankfort, 1537; 4to. Two copies.

Pauli 271 and the eighty O.T. woodcuts, Pauli 277–356. The ninth edition of these woodcuts.

22. [HESS.] Ludus de Podagra . . . per H. Eobanum Hessum. Ivo Schöffer, Mentz, 1537; 4to. Two copies.

The first leaf, before the title-page, has Pauli 1118, with the heading "Podagrae Ludus" on the recto, Pauli 1119 on the verso. In the printer's mark the two genii are copied from an engraving by Barthel Beham. (Aumüller 87, v. Seidlitz 101.)

23. [PAPACY.] Das pabstumb mit seinen glydern gemalet vnd beschriben, gebessert vnnd gemert. H. Wandereisen (Nuremberg), 1537; 4to.

Pauli 1124–1196.

24. [BIBLE.] Psalterium universum . . . authore Helio Eobano Hesso. C. Egenolph, Marburg (1537); 8vo.

Pauli 351.

25. [FRANCK.] Germaniae chronicon. (C. Egenolph, Frankfort), 1538; fol.

Medallions of emperors, etc., Pauli 927–1110.

26. [FRANCK.] Germania. (C. Egenolph, Frankfort), 1539; fol.

Medallion of emperors, etc., Pauli 927–1110.

27. [FRANCK.] Teutscher Nation Chronic, etc. (C. Egenolph), Frankfort, 1539; fol.

Medallions of emperors, etc., Pauli 927–1110.

28. [BIBLE.] Typi in Apocalypsi Ioannis Depicti vt clarius vaticinia Ioannis intelligi possint. (C. Egenolph, Frankfort), D.M. XXXIX.; 4to.

First edition of the Apocalypse woodcuts, Pauli 833–858.

29. [MICYLLUS.] De re metrica, libri tres. C. Egenolph, Frankfort, 1539; 8vo.

Egenolph's device, Pauli 1355 I, on title-page; larger device from the same design on the last page.

30. [AGRIPPA.] Vom Adel vnd Fürtreffen Weibliches geschlechts. (Frankfort), 1540; 4to.

On the title-page the first state of a woodcut, Pauli 1281, afterwards used, with the date 1546, in the "Kunst und Lehrbüchlein."

31. [MUELLER.] Temporal des Weitberhümpten M. Johañ Künigsperger, etc. H. Gülfferich, Frankfort (1540?); 4to.

Pauli 1199d–1210d. Free copies of Beham's cuts of the occupations of the twelve months, 1527. April (1202d) is omitted.

32. [EPHEMERIDES.] Calender, mit Vnderrichtung Astronomischer wirckungen, etc. C. Egenolph, Frankfort, 1547; 4to.

Pauli 1211–1219. Nine cuts of the months (January, July and September are not by Beham).

33. [ACADEMIES, Salerno.] De conservanda bona valetudine Opusculum Scholae Salernitanae. C. Egenolph, Frankfort, 1551; 8vo.

Pauli 342, 1211–1219, 1241, 1242.

34. [LONICER.] Naturalis Historiae opus novum. C. Egenolph, Frankfort, 1551; fol.

Pauli 1213, 1215, 1219.

35. [ACADEMIES, Salerno.] De conservanda bona valetudine. C. Egenolph, Frankfort, 1553; 8vo.

The same woodcuts as in the edition of 1551.

36. [SACHS.] Die siben anstöss eines Menschen, etc. (F. Gutknecht, Nuremberg), 1553; 4to.

On the last page, a winged genius seated, holding a shield [56 × 56], not described by Pauli. *See Repertorium*, xxv, 469, 4.

37. [SACHS.] Ein yder sehe für sich vnd verbirg sich hinder keinen Schmeichler. F. Gutknecht, Nuremberg, 1554; 4to.

On the last page the same cut of a genius, better printed.

38. [BIBLE.] Novi Testamenti Iesu Christi Historia effigiata . . . Das New Testament, vnd Histori Christi, fürgebildet. Heirs of C. Egenolph, Frankfort, 1557; 8vo.

Pauli 352–356, 753–766.

39. [ACADEMIES, Salerno.] Conservandae sanitatis praecepta saluberrima. Heirs of C. Egenolph, Frankfort, 1559; 8vo.

Pauli 1211–1219.

40. [LONICER.] Kreuterbuch. Heirs of C. Egenolph, Frankfort, 1560; fol.

Pauli 1213–1219.

41. [BIBLE.] Postilla. Evangelia . . . Carmine Elegiaco reddita, Per Ioannem Spangenbergium. Heirs of C. Egenolph, Frankfort, 1560; 8vo.

Pauli 754–762, 764–766.

42. [LONICER.] Kreuterbuch. Heirs of C. Egenolph, Frankfort, 1564; fol.

Pauli 1213, 1219.

43. [BEHAM.] Kunst- vnd Ler Büchlin. Heirs of C. Egenolph, Frankfort, 1565; 4to.

Pauli 1262–1289. The fourth edition of the work, which had already appeared in 1546, 1552, and 1557.

44. [BEHAM.] Kunst und Lehrbüchlin. Heirs of C. Egenolph, Frankfort, 1582; 4to.

Pauli 1262–1289. The sixth edition (the fifth appeared 1566).

45. [LONICER.] Kreuterbuch. Heirs of C. Egenolph, Frankfort, 1593; fol.

Pauli 1213, 1219.

46. [BECKER.] Holzschnitte alter deutscher Meister, Gotha, 1808–1816.

Pauli 687 f, 689, 690, 831, 878 (two parts), 888, 889, 900, 913–926, 1114a, 1223, 1224, 1252. Also a number of doubtful cuts, attributed to Beham by W. Schmidt (*Repertorium*, xx, 478), but rejected by Pauli.

WOODCUTS BY BEHAM.

i. BIBLICAL SUBJECTS.

[1–36.]

Woodcuts from the Principal Set of Old Testament Illustrations.

Pauli 271–358.

This series of illustrations comprises 80 woodcuts, first issued in 1533, 75 of which belong to the Old Testament itself, while the remaining 5 represent the Evangelists and St. Paul. Two additional subjects appeared in Dietenberger's Bible in 1534. Three title-borders, one of quarto, the others of folio size, were issued with various editions of these woodcuts; of the third title there are five varieties, with different combinations of blocks. Some of the blocks were still in use in the XVII century.

1. TITLE-BORDER TO THE OLD TESTAMENT WOODCUTS.
B. 1. R. 1. A. 1. S. 1. Pauli 271.

The border contains six subjects from the life of Moses, cut on a single block. At the top, the Passage of the Red Sea and the Gathering of Manna; l., Moses receiving the Tables of the Law; below, the Brazen Serpent and the Worship of the Golden Calf; r., Moses breaking the Tables of the Law.

Within the border is printed, "BIBLICAE | HISTORIAE, AR = | *tificiosissimè depictæ.* | Biblische Hi = | storien, Figürlich | fürgebildet." | (Monogram.) On the margin below the border, "*Cum Cæs. Maiestatis Priuilegio, Francoforti* | *Christianus Egenolphus excudebat.*" On the back, the Creation of Eve, Pauli 277, with title in Latin and German.

[123 × 83.] Good impression.
Purchased from Herr Gutekunst, 1870.
The border was used in nine editions of the Old Testament woodcuts, from 1533 to 1557. This impression is from the sixth, 1537. For the first, *see* p. 440, no. 1.

2. PART OF THE PRINCIPAL TITLE-BORDER TO THE BIBLE OF 1534.
B. vii, 182, 28. H. 1933. Pauli 272 (1).

God the Father sits enthroned on the rainbow, surrounded by angels, holding the Tables of the Law in his r. hand, a chalice in his l. hand. Below, l., the Fall and the Expulsion from Eden; r., the Crucifixion and Christ bearing the cross, with priests and laymen following his example.

[68 × 166.] A rather late impression.
Purchased from Mr. Tiffin, 1849.
This woodcut, formerly attributed to Dürer, forms the upper compartment of the title-border to the folio German Bible printed at Frankfort by Egenolph, 26 March, 1534. *See Repertorium.* i, 324; *Jahrb. d. k. preuss. Kunstsamml.* iii, 234. The whole border is reproduced in Lippmann's "Engravings and Woodcuts," iii, 42.

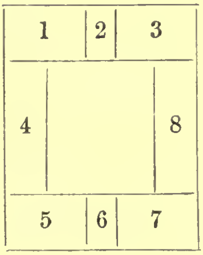
[3–4.]

Two of the Secondary Title-borders to the Bible of 1534.

Five borders are used for the titles of the several parts of the book, viz., Pts. II and III of the O.T., the Prophets, the Apocrypha, and the N.T. Each is composed of eight blocks, four of which (Pauli 273-276) occur invariably, while the remainder vary in each case.

3. TITLE-BORDER TO PART II OF THE OLD TESTAMENT.

The border is composed of eight separate blocks (*see* diagram), viz. :—



(1) The Passage of the Jordan, Pauli 306.
(2) A man bearing on a scroll the name of God, Adonai, in Hebrew characters, Pauli 274.
(3) Joshua contemplating the bodies of four slain kings, Pauli 313.
(4) Ornamental panel with David playing the harp, Pauli 275.
(5) The return of the Jews to Jerusalem, Pauli 334.
(6) A man bearing on a scroll the name Jehovah in Hebrew characters, Pauli 273.
(7) Saul beheaded by the Philistines, and his armour dedicated to their idols, Pauli 332.
(8) Ornamental panel with the idolatry of Solomon, Pauli 276.

Within the border is printed the title, "Anndertheyl | des Altenn Te = | staments," and below it the woodcut of Joshua and two captains, Pauli 350. On the back, the Midianites destroying one another, Pauli 315.

[255 × 173.] A good impression, but has been coloured in a few places.
Presented by W. Mitchell, Esq., 1895.

4. TITLE-BORDER TO THE NEW TESTAMENT.

The border is composed of eight separate blocks (*see* diagram to no. 3), viz. :—

(1) St. Matthew, Pauli 352.
(2) Adonai, Pauli 274.
(3) St. Mark, Pauli 353.
(4) David, Pauli 275.
(5) St. Luke, Pauli 354.
(6) Jehovah, Pauli 273.
(7) St. John, Pauli 355.
(8) Solomon, Pauli 276.

Within the border is printed the title, "Das Neüw | Testament gantz | gründtlich ver = | teutschet. | Zu Franckfurt am Meyn, bei | Christian Egenolph," and below it the woodcut, St. Paul writing, Pauli 356.

[255 × 168.] A very good impression.
Presented by W. Mitchell, Esq. 1895.

[5-36.]

Thirty-two Cuts from the Old Testament Series.

B. 2-73. R. 2-81. A. 2-81. S. 2-81. Pauli 277-356.

(For the complete set, *see* p. 440, no. 1.)

5.	THE CREATION OF EVE.	Pauli 277.
6.	THE FALL.	Pauli 278.
7.	THE DEATH OF ABEL.	Pauli 279.
8.	NOAH'S ARK.	Pauli 280.
9.	LOT AND HIS DAUGHTERS.	Pauli 284.
10.	ABRAHAM'S SACRIFICE.	Pauli 285.
11.	JOSEPH LET DOWN BY HIS BRETHREN INTO THE PIT.	Pauli 287.
12.	THE TENTH PLAGUE (DEATH OF THE FIRST-BORN).	Pauli 291.
13.	THE PASSOVER.	Pauli 294.
14.	THE PASSAGE OF THE RED SEA.	Pauli 295.
15.	THE GATHERING OF MANNA.	Pauli 297.
16.	MOSES ON MOUNT SINAI.	Pauli 299.
17.	THE DESTRUCTION OF KORAH, DATHAN, AND ABIRAM.	Pauli 309.
18.	THE HOST OF GIDEON BLOWING TRUMPETS; THE MIDIANITES DESTROYING ONE ANOTHER.	Pauli 315
19.	SAMSON BREAKING THE PILLARS OF THE HOUSE OF THE PHILISTINES.	Pauli 317.
20.	SAUL FALLING ON HIS SWORD.	Pauli 321.
21.	DAVID AND BATHSHEBA.	Pauli 322.
22.	DAVID AND ABISHAG.	Pauli 325.
23.	SHISHAK DESPOILING THE TEMPLE.	Pauli 326.
24.	SOLOMON ON HIS THRONE.	Pauli 328.
25.	AHAZ OFFERING SACRIFICE.	Pauli 329.
26.	JOSIAH CAUSING THE BOOK OF THE COVENANT TO BE READ.	Pauli 330.
27.	THE RECKONING OF THE GENEALOGY OF ISRAEL.	Pauli 331.

28. SAUL BEHEADED BY THE PHILISTINES AND HIS ARMOUR DEDICATED TO THEIR IDOLS. Pauli 332.

29. THE DESTRUCTION OF THE HOST OF SENNACHERIB. Pauli 333.

30. THE RETURN OF THE JEWS TO JERUSALEM. Pauli 334.

31. THE PROPHECY OF ISAIAH. Pauli 337.

32. THE PROPHECY OF AMOS. Pauli 342.

33. JUDAS MACCABÆUS FIGHTING AGAINST ANTIOCHUS. Pauli 346.

34. SIGNS IN HEAVEN SEEN AT JERUSALEM. Pauli 347.

35. THE CONQUEST OF JERUSALEM. Pauli 348.

36. ST. PAUL [43 × 65]. Pauli 356.

[*ca.* 50 × 70.] Fair impressions of the cuts, with German text on the back, from "Chronica, Beschreibung vnd gemeyne anzcyge, Vonn aller Wellt herkommen," etc., C. Egenolph, Frankfort, 1535, fol. (*see* Pauli, p. 271, v).

Purchased from Mr. Bihn, 1875.

37. ADAM AND EVE. THE FALL. Pauli 368 II.

Adam stands to l. of the tree, Eve to r., taking an apple from the mouth of the serpent, which is coiled round the trunk.

[26 × 27.] Second state of the block, after the removal of the horizontal shading from the sky. The block in this state was used in "Grūd vnd vrsach der heiligen schrifft," Neuber, Nürnberg (undated).

In the inventory of 1837.

A single subject from a series of 169 little illustrations to the Book of Genesis (Pauli 359–527), of which only one complete set is known, at Dresden. That set was printed by Kunigund Herrgottin, widow of Hans Herrgott. A number of the same cuts were used in "Grundt vnd vrsach der heyligen schrifft," G. Wachter, Nuremberg, 1529 (*see* p. 442, no. 8).

38. ADAM AND EVE. THE FALL.
P. 172. R. 92. A. 92. S. 82. Pauli 687.

Adam stands to l. of the tree, and takes an apple with his l. hand from the l. hand of Eve, who takes a second apple with her r. hand from the serpent, coiled tightly round one of the two stems of the tree. In the midst of the boughs, above the crossing of the two main stems, is a skull. A stag lies on the ground l., a parrot sits on a low bough r., and a lizard creeps towards the trunk of the tree. In the background is a dense wood.

[344 × 255.] Good impression, but closely cut, especially at the bottom, where about 3 mm. are wanting; the border line is spurious. No watermark.

Purchased from Mr. Gutekunst, 1874.

One of the finest and most important of Beham's woodcuts, and extremely rare. Only two perfect impressions are known, at Berlin and Nuremberg, belonging to two different editions. The first (repr. Pauli, Taf. xxxii) was published by Hans Weigel. Pauli describes nine different copies, of which four are in the same direction and deceptive. Heller (Dürer) 1959, quoted here by Pauli, is a different woodcut, by Springinklee, B. (Dürer) app. 1 (p. 411, no. 80 of this catalogue).

38a. ADAM AND EVE. THE FALL. Pauli 687b I.

Copy.

There is no cross-hatching on the legs of Adam and Eve, nor on the shadow which they throw. To l. of the stone near Adam's r. foot, a single horizontal stroke stands for the shadow, where the original has two strokes.

[350 × 257.] Late impression (XVI century) the border line broken in many places. Watermark, imperial eagle.

In the inventory of 1837.

This is the commonest of the copies.

38b. ADAM AND EVE. THE FALL.
Pauli 687b II, printed as a chiaroscuro.

Copy.

To the same outline block a tone block has been added, printed here in a strong, dark red, with the high lights cut out.

[350 × 257.] Fair impression. No watermark.

Purchased from Messrs. Smith, 1845.

39. ADAM AND EVE RECLINING.
H. 1961, 1962. P. (Dürer) 220, 221. S. 83, 84. Pauli 689, 690.

The figures are cut on two blocks, which form a single composition when placed end to end.

In a park-like landscape Eve reclines l., holding an apple in her l. hand, while her r. arm rests on the stump of a felled tree. Adam reclines r., facing her, with his back against the stem of a tree, and extends his r. hand to take the apple. A stag is seen behind a tree at a little distance from Eve.

[47 × 234.] Late impression of the two blocks placed together. Heraldic watermark.

In the inventory of 1837.

Formerly attributed to Dürer, but certainly by Beham. Eve is imitated from Amymone in Dürer's engraving, B. 71. These two cuts were first used in Eck's "Wider den Gotzlesterer . . . Cunraten Som," Ingolstadt, 1527, 4to, and again in a calendar for 1531 (Albertina). The blocks are in the Derschau collection and there are modern impressions.

[40-49.]

The Patriarchs with their Wives and Children.

B. 74-83. R. 82-91. A. 82-91. S. 85-94. Pauli 691-700.

40. ADAM. Pauli 691.

Adam stands l., and lays his hands on the heads of two boys. Eve stands r. with a girl on either side of her. Death stands between them, laying a hand on the shoulder of each. Adam and Eve are dressed in skins, with a girdle of leaves round the waist; the children, here and throughout the series, are naked.

In a cartouche above the group is printed, "Adam vnd sein weyb, | Adam war hundert vnd dreyssig jar alt," etc. ($4\frac{1}{4}$ lines).

41. SETH. Pauli 692.

Seth, wearing a high cap, stands l. with two boys beside him. His wife touches his l. arm with her r. hand. A girl holding a spindle stands beside her. A ploughshare lies on the ground.

In the cartouche, "Seth vnd sein weyb. | Seth war hundert vnd fünff jar alt, vnd zeu- | get Enos," etc. (4½ lines).

42. ENOS. Pauli 693.

Enos stands l., holding a wand in his l. hand, gesticulating with his r. hand. He has two boys in front of him, while a girl plays with a dog in front of her mother.

In the cartouche, "Enos vnd sein weyb. | Enos war neuntzig jar alt, vnd zeuget Kenan," etc. (4 lines).

43. KENAN. Pauli 694.

Kenan stands l., holding a laurel branch in his r. hand, a roll of paper in his l. hand. Two boys stand near him, one nearly hidden. His wife holds a baby in her arms, while a girl with a wreath on her head stands beside her. Between one of the boys and his mother the head of a cow is seen, licking a lamb.

In the cartouche, "Kenan vnd sein weyb. | Kenan war sibentzig jar alt, vnd zeuget Maha- | leel," etc. (4 lines).

44. MAHALEEL. Pauli 697 (as Enoch).

Mahaleel stands l. in armour, bareheaded; his two boys help to hold his spear and buckler. His wife, in a fur-lined cloak, points with her r. hand to the girl in front of her.

In the cartouche, "Mahaleel vnd sein weyb. | Mahaleel war fünff vnd sechtzig jar alt, vnd | zeuget Jared," etc. (4½ lines).

45. JARED. Pauli 698 (as Methuselah).

Jared has his head turned in profile to l. He holds a palm branch in his l. hand and lays his r. hand on the head of a boy who holds a square and pair of compasses. Another boy touches his father's knee and mantle. The woman holds a child in her arms.

In the cartouche, "Jared vnd sein weyb. | Jared war hundert zwey vnd sechtzig jar alt, vnd zeuget Henoch," etc. (4¼ lines).

46. ENOCH. Pauli 695 (as Mahaleel).

Enoch holds a laurel branch in his r. hand, and extends his l. hand towards his wife. He has two boys at his feet. His wife holds one girl by the arm, while a second girl is pulling the hair of one of her brothers. An axe lies on the ground.

In the cartouche, "Henoch vnd sein weyb | Henoch war fünff vnd sechtzig jar alt, vnd zeuget Methusalah," etc. (5 lines).

47. METHUSELAH. Pauli 696 (as Jared)

Methuselah holds a palm branch in his r. hand and lays his l. hand on the head of his son, who carries a fuller's club. His wife stands with folded hands, looking to the front. A little girl holds an apple in her r. hand.

In the cartouche, "Methusalah vnd sein weyb | Methusalah war hundert siben vnd achtzig jar alt, | vnd zeuget Lamech," etc. (4½ lines).

48. LAMECH. Pauli 699.

Lamech, in a hat, stands l. with two boys at his side, one of whom, Jubal, plays a flute, while a harp and an organ are placed on the ground near him; the other, Tubal-cain, holds a hammer and points with his l. hand to a bell on which are the letters A H S P (reversed). Lamech gives an apple with his r. hand to a third boy, who is identified by the tent behind him as Jabal, the son of Adah, Lamech's elder wife, who stands by his wife. The younger wife, Zillah, confronts her husband, and lays her l. hand on the neck of a girl, Naamah, who carries a ball of thread.

In the cartouche, "Lamech vnd seine weyber. | Lamech war hundert zwey vnd achtzig jar alt, vnd zeuget einen | sun, vnd hiess ihn Noah," etc. (5¾ lines).

The woodcut illustrates Gen. iv, 19–22, while the text refers to the later Lamech, father of Noah, Gen. v, 28–31.

49. NOAH. Pauli 700.

Noah, bareheaded, has a large purse or bag suspended from his girdle, which one of his two sons is touching; the other holds a stick. Noah's wife stands r. with a flower in her hand; two children (one a girl) stand near her.

In the cartouche, "Noah vnd sein weyb. | Noah war fünff hundert jar alt, vnd zeuget | Sem, Ham, vnd Japheth," etc. (4½ lines).

[Each sheet 295 × 195, the cut itself *c.* 225 × 195.] Early impressions; watermark, a small orb (Reichsapfel). The ground throughout has been coloured brown. The paper is cut off close to the upper border of the cartouche and to the border line below the woodcut itself; it is also trimmed closely at the sides. A damaged portion of no. 49 has been repaired with a piece taken from a much later impression.

In the inventory of 1837.

These impressions belong, according to Pauli, to the first edition, which should have, when complete, a general title and preface and sixteen verses in two columns, by Hans Sachs, under each subject. The woodcuts were printed (probably also cut) by Nicolaus Meldemann in 1530; his monogram, in a laurel wreath, was placed at the end. Berlin possesses this edition complete. The woodcuts were intended to be attached, side by side, so as to form a single long sheet.

[50–91.]

FORTY-TWO SMALL ILLUSTRATIONS TO THE GOSPELS.

Pauli 767–809.[1]

Over each subject is a title in one or two lines. The order is that of the Sunday Gospels throughout the year; a few subjects are omitted, or missing in this copy.

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[1] Pauli describes one subject twice, as 782 and 784. He should have placed his nos. 805–809 at the beginning, instead of the end of the series.

50. THE ENTRY INTO JERUSALEM (to l.). Pauli 805.

"Aduent, Von Christi | einreītung, Math : 21."

51. CHRIST FORETELLING SIGNS IN THE SUN, MOON AND STARS. Pauli 806.

"2 Es werdē zei. Lu. 21 :"

52. JOHN THE BAPTIST IN PRISON. Pauli 807.

"3 Johannes im ge= | fengnus, Mathei 11."

53. JOHN THE BAPTIST ANSWERING THE PRIESTS AND LEVITES. Pauli 808.

"4 Die Judē schicktē zu | Johanni, Johan. 1."

54. THE PRESENTATION OF CHRIST IN THE TEMPLE. Pauli 809.

"Sein vater vnd mut= | ter wunderten, Luc. 2."

55. THE CIRCUMCISION. Pauli 767.

"Vō d' beschnei. Lu 2."

56. THE FINDING OF JESUS IN THE TEMPLE. Pauli 768.

"1 Jes' im tēp. Lu 2."

57. THE MARRIAGE AT CANA. Pauli 769.

"2 Vō d' hoch. Jo. 2."

58. CHRIST CLEANSING A LEPER. Pauli 770.

"Vom ausse. Mat. 8."

(Under the woodcut, "Vom Haussuater vñ | arbeitern, Math : 20." This refers to another subject which is lost.)

59. THE PARABLE OF THE SOWER. Pauli 771.

"Vom Semā, Luce 8."

60. CHRIST GIVING SIGHT TO A BLIND MAN. Pauli 772.

"Jesus macht ein blin= | den sehent, Luce 18."

61. THE TEMPTATION IN THE WILDERNESS. Pauli 773.

"Inuoca : Jesus ward | vō teufl ver : Math : 4."

62. THE WOMAN OF CANAAN. Pauli 774.

"Vom Cananeischen | weiblein, Mathei 15."

63. CHRIST CASTING OUT A DEVIL. Pauli 775.

"Jesus treib ein Teuffel | ausz, Luce 11 :"

64. THE FEEDING OF THE FIVE THOUSAND. Pauli 776.
"Jesus speiset mit 5. | Broden, Johan. 6."

65. THE JEWS STONING JESUS. Pauli 777.
"Die Jüden, Joha : 8."

66. THE ENTRY INTO JERUSALEM (to r.) Pauli 778.
"Vō Chr : ein : mat 21 :"

67. THE RESURRECTION. Pauli 779.
"Vō der Aufferstehūg | Christi, Marci 16."

68. THE INCREDULITY OF ST. THOMAS. Pauli 780.
"Jesus kōpt zu, Jo. 20."

69. THE GOOD SHEPHERD AND THE HIRELING. Pauli 781.
"Vom guten hirten vñ | Miedling, Jo : 10."

70. CHRIST FORETELLING HIS DEPARTURE. Pauli 782.
"Vber ein kleines so | werdet ihr, Jo : 16."

71. CHRIST INSTRUCTING HIS DISCIPLES TO PRAY TO THE FATHER IN HIS NAME. Pauli 783.
"Warlich warlich, sag | ich euch, Johan : 16 :"

(Here no. 65 is repeated, with the title "Wen d' tröster Jo: 15:" Pauli 784.)

72. THE DESCENT OF THE HOLY GHOST. Pauli 785.
"Wer mich libet Jo 14."

73. NICODEMUS COMING TO JESUS BY NIGHT. Pauli 786.
"Von Nicodemo dem Obersten, Joha : 3 :"

74. LAZARUS AND DIVES. Pauli 787.
"1 Vom reichen Man | Luce. 19."

75. THE MAN WHO MADE A GREAT SUPPER. Pauli 788.
"2. Von dem grossen | Abendtmal, Luc. 14."

76. THE PARABLE OF THE LOST SHEEP. Pauli 789.
"3. Vō v': schaf Lu : 15 :"

77. THE PARABLE OF THE MOTE AND THE BEAM. Pauli 790.
"4 Vō Balcken, Lu : 6 :"

(Here no. 65 is repeated, with the title "6 Vō bes. gere. mat. 5."; and no. 59, with the title "7. Vo dē 7: bro. mir. 8.")

78. CHRIST WARNING HIS DISCIPLES AGAINST FALSE PROPHETS. Pauli 791.

"8 Vō fals : pro : mat. 7."

79. THE PARABLE OF THE UNJUST STEWARD. Pauli 792.

"9 vō hauszhal. lu. 16."

80. CHRIST EXPELLING THE MONEY-CHANGERS. Pauli 793.

"10 Jesus treibt die | kauffer aus, Luce 19."

81. THE PHARISEE AND THE PUBLICAN. Pauli 794.

"11 Vō pharise. Lu 18."

82. CHRIST HEALING A DEAF MAN. Pauli 795.

"12 Jesus macht ein | taubē gesn̄d, Marc 7."

83. CHRIST TELLING THE PARABLE OF THE GOOD SAMARITAN. Pauli 796.

"13 Vō Sama. Lu 10."

84. CHRIST SAYING, "NO MAN CAN SERVE TWO MASTERS." Pauli 797.

"15 Niemand kan 2. | Herrn dienē, Math 6."

85. CHRIST RAISING THE SON OF THE WIDOW OF NAIN. Pauli 798.

"16 Von der Witwen | Son, Luce 7."

86. THE MAN WITH THE DROPSY IN THE PHARISEE'S HOUSE ON THE SABBATH. Pauli 799.

"17 Vō Wasser : Lu 14."

(Here no. 78 is repeated, with the title, "18 Da aber Mat : 22.")

87. THE MAN SICK OF THE PALSY TAKING UP HIS BED. Pauli 800.

"19 Vō gichbru. Mat 9."

88. THE MAN WITHOUT A WEDDING GARMENT. Pauli 801.

"20 Vom hochzeitlichen | Kleid, Mathei 22."

89. CHRIST HEALING THE RULER'S SON AT CAPERNAUM. Pauli 802.

"21 Vō Könisch. Jo : 4."

90. THE PARABLE OF THE UNMERCIFUL SERVANT. Pauli 803.

"22 Vō Köng der re = | chen wolt, Math : 18."

91. THE TRIBUTE MONEY. Pauli 804.

"23 Võ Zinszgr. mat 22."

(Here no. 80 is repeated, with the title "24 Võ des Obersten | Tochter, Matthei 9."; and no. 65, with the title "25 Weñ ir nun sehen | werdet, Mathei 24.")

[30 × 30.] Late impressions on paper cut up into strips, so that the cuts are printed one under another in sets of four.

In the inventory of 1837.

No other impressions are known. The cuts are in the same style as the illustrations to Genesis, Pauli 359–527, and the small illustrations to the New Testament, Pauli 528–674. The subjects are, with very few exceptions, the same as those of the series, Pauli 707–747, but the compositions are generally different. The numbers before the titles on nos. 51–53 refer to the Sundays in Advent; those on nos. 56, 57 to the Sundays after Epiphany (the fourth and fifth Sundays appear to be omitted, as the title printed under the woodcut for the third, no. 58, refers to the Gospel for Septuagesima); those on Nos. 74–91 to the Sundays after Trinity (the fifth, Miraculous Draught of Fishes, and fourteenth, Christ healing the Ten Lepers, are wanting).

[92–99.]

THE PASSION.

B. 84–91. R. 158–165. A. 94–101. S. 153–160. Pauli 818–825.

Beham produced six woodcuts of this series in 1521–1522, and added the remaining two in 1535, removing, apparently, at the same time the dates on the earlier blocks. The early subjects show the influence of Altdorfer.

92. THE LAST SUPPER. Pauli 818.

Early form of monogram; no date.

[126 × 84.] Rather late impression.
Purchased from Mr. Durrell, 1848.

93. THE AGONY IN THE GARDEN. Pauli 819.

Early form of monogram; no date.

[125 × 87.] Fair impression.
In the inventory of 1837.

94. THE BETRAYAL OF CHRIST. Pauli 820.

Late form of monogram and date 1535.

[128 × 85.] Rather late impression.
Purchased from Messrs. Evans, 1853.

95. CHRIST BEFORE CAIAPHAS. Pauli 821.

Late form of monogram and date 1535.

[128 × 86.] Rather late impression.
Purchased from Messrs. Evans, 1853.

The type of Christ strongly resembles that in certain subjects of Dürer's Little Passion, *e.g.* B. 32, 36.

96. ECCE HOMO. Pauli 822 II.

Early form of monogram. Second state, the date 1522 removed.

[125 × 85.] Good impression.
Purchased from Messrs. Evans, 1853.

97. CHRIST BEARING THE CROSS. Pauli 823 II.

Early form of monogram. Second state, the date 1521 removed.

[125 × 85.] Weak impression.
Purchased from Messrs. Evans, 1853.

98. THE CRUCIFIXION. Pauli 824 II.

Early form of monogram. Second state, the date 1521 removed.

[127 × 87.] Late impression.

99. THE ENTOMBMENT. Pauli 825 II.

Early form of monogram. Second state, the date 1521 removed.

[125 × 85.] Fair impression, with narrow margin.
Purchased from Messrs. Graves, 1854.

100. THE LAST SUPPER.
Nagl. Mon. i, p. 178, no. 70. R. p. 133, no. 3. Pauli 827.

Christ sits at a round table in the act of breaking the bread. On either side of him are six apostles, with Judas in the foreground l. In the arched wall at the end of the room are two pointed windows and a round one over them.[1] No signature.

[223 × 172.] A very late impression, after the block had become worn and cracked. No early impressions are known.
In the inventory of 1837.
Judas, and the whole group of apostles to l. of the table, with the can on the ground, are copied rather closely in reverse from Dürer's Last Supper in the Little Passion, B. 24. The action of Christ is imitated from the supper at Emmaus in the same series, B. 48.

101. THE HEAD OF CHRIST, CROWNED WITH THORNS.
B. (Dürer) app. 26. H. 1629. Pauli 829 I a.

First state, before the crack in the block parallel to, and about 40 mm. away from, the border on the r. side. The three lowest thorns on the r. side and the lowest lock of hair on the l. side touch the border line. Single border.

[424 × 320.] Unevenly printed; the border line at the top has been cut away. Of the utmost rarity. No other impression of this state is known in black and white, and only one in chiaroscuro (Albertina, Pauli 829 I b).
In the inventory of 1837.

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[1] There is exactly the same arrangement of windows in the wall in the Marriage of Cana, Pauli 712.

101a. THE HEAD OF CHRIST, CROWNED WITH THORNS.

Pauli 829 II a.

Second state, with the crack. The border line is new, and much wider than the original line. It does not touch the limits of the actual design at any point. With the new border, the monogram of Dürer has been added in the lower margin.

[430 × 326.] Unevenly printed, pale at the sides. Wide margin [18 mm. at top and sides, 65 at bottom]. Impressions of this state are fairly common; chiaroscuro impressions also occur.

In the inventory of 1837.

101b. THE HEAD OF CHRIST, CROWNED WITH THORNS.

Pauli 829 II a.

Another impression of the second state.

[430 × 326.] Better printed; the traces of the crack have been almost concealed by restoration. Wide margin [62–68 mm.] below, none at top or sides. Watermark, arms of Augsburg.

Presented by W. Mitchell, Esq., 1895.

101c. THE HEAD OF CHRIST, CROWNED WITH THORNS.

Pauli 829 II b.

The head is placed on the Sudarium (St. Veronica's napkin), which is fastened at the top by three nails. Dürer's monogram (wrongly formed) is placed near the extreme l. end of the long locks of hair on the r. side of the face of Christ. Immediately under the middle lock on the same side may be seen traces of another monogram which has been erased. This was the signature of the copyist, Comte (afterwards Marquis) Léon de Laborde, who placed a wood-engraver's knife below his monogram. There is no border-line. The chiaroscuro effect has been obtained, apparently, by the use of a lithographic tint, only the black outline being cut on wood.

[478 × 362.] The paper has been stained, to give it an air of antiquity, and this deception, with the erasure of the second monogram, succeeded in making the copy pass, till recently, as an impression of the earlier chiaroscuro copy (B. app. 27, Pauli 829a II) which L. de Laborde reproduced. B. app. 27 is slightly higher [483 × 360].

From the William Russell collection.

Purchased from Messrs. Colnaghi & Co., 1860.

Impressions in black and white exist, both of L. de Laborde's copy and of the old copy which he reproduced.

The original woodcut has been attributed for many generations to Dürer, and has even been praised by many writers as one of his finest works. His influence, indeed, is unmistakable, but a certain coarseness in the drawing has prevented most critics from ascribing it definitely to the master himself, and we must commend their hesitation when we observe that the points in which it differs from the style of Dürer are precisely those in which it agrees with that of Beham in his youth. The structure of the nose is especially characteristic (*cf.* Pauli 894). The work was attributed to Beham by the Nuremberg dealer Hauer in the XVII century (v. Murr's *Journal zur Kunstgeschichte*, xiv, 97). Dr. Pauli is the first modern writer who has ventured definitely to break with the tradition that connected it with Dürer, though Retberg (A. 41) goes nearly as far. It should be compared with the small engravings of 1519–1520, Pauli 29–31, which it strikingly resembles, when allowance is made for the difference in scale. The attribution to Dürer appears to have been invented originally for the purpose of fraud, when the worn-out border-line of the original block was replaced by a new one, and Dürer's monogram was added below.

102. THE PRODIGAL SON. B. 128. R. 192. A. 197. S. 206. Pauli 831.

Seven persons sit at table r. in a richly decorated room, drinking and playing cards. A violin player and a singing woman sit near the l. end of the table. A pair of dancers stand in the foreground; another couple sit near them on a bench. The door of the room opens on to a walled garden, in which five people are seen. Through the windows of the room the departure of the prodigal from his father's house is seen in the distance r.; over the wall of the garden l. we see him tending swine, while in the far distance l. he returns to his father's house and the fatted calf is killed. Beham's second monogram is placed above the capital of a column between two windows. Printed from eight blocks.

[665 × 940.] Good, though modern, impression. The blocks are in the Derschau collection (Becker, E 13).
Presented by W. Mitchell, Esq., 1895.

103. THE FEAST OF HERODIAS.
P. 174. R. 116. A. 196. S. 111. Pauli 832.

The banquet of Herod is taking place in the open portico of a domed building in the background l. Trumpeters lean against a balustrade outside, and the daughter of Herodias, bearing the Baptist's head on a charger, approaches the palace. In the distance, near a piece of water with bathers and a boatload of merrymakers, the executioner, sword in hand, stands over the headless corpse of the Baptist. In the foreground r. a company of courtiers and ladies sit at a round table; others are dancing l., in couples or in a circle, holding hands. Death, with scythe and hour-glass, follows a pair of dancers. A lofty tree divides the whole composition into two parts. There is a walled town in the distance r., with a hill beyond it, surmounted by a fortress. No monogram. Printed from two blocks.

[391 × 538.] Late and indistinct impression.
Purchased from Messrs. Deprez and Gutekunst, 1891.
An early impression of Pauli 832 at Erlangen (not dated) bears the type-printed address of "Albrecht Glockendon, Illuminist zu Nürmberg," who published the woodcut with a privilege. A clear impression is reproduced in Lippmann's "Engravings and Woodcuts by Old Masters," iii, 41.
The sea-monsters in the frieze on Herod's palace should be compared with those which support the tablets for the inscription beneath the woodcuts of the Planets, Pauli 904–910, which were published in 1531 by Glockendon.

ii. SACRED SUBJECTS.—THE VIRGIN.—SAINTS.

104. TITLE BORDER WITH CHRIST, THE FOUR EVANGELISTS, THE CHURCH OF CHRIST AND THE CHURCH OF ANTICHRIST.
Pauli 878.

The whole border is cut on one block. At the top, Christ, with the flag of victory in his l. hand, sits on a rainbow, triumphant over Death, the Devil and the World. He is surrounded by hosts of cherubim, and the words, CONFIDITE EGO—VICI MVNDVM, are placed on either side of his head. Down the sides are placed the four Evangelists with their emblems, and the titles MATTHÆVS, MARCVS (r.), IOHĀNES, LVCAS (l.). At the foot of the print the Church of Christ (ECCLESIA CHRISTIANA) is represented by the Apostles Peter and Paul in two pulpits, and a throng of devout hearers; in the foreground two men are embracing one another and a third gives alms to a cripple. Divided from the scene by the stem of a tree is the Church of Antichrist (ECCLESIA ANTICHRISTI). Two men playing cards and a pair of lovers sit at a table; behind the table two men fight with dagger and sword, and a pair of lovers sit l. under a tree. Double border-line. No signature.

[258 × 172, inner opening 122 × 98]. In the opening is printed the title, "Biblia sacra vtri- | usque Testamenti," etc. (8 lines) . . . "Excusum Noremberge apud Fridericum Peypus. | Anno M.D. xxx." (Muther 1184.)
Good impression, with margin [size of page 312 × 214]; watermark, a heart.
Presented by W. Mitchell, Esq., 1895.
The border was first used in 1526, in "Commentarii initiatorii in quatuor Euangelia . . . Jacopo Fabro Stapulensi authore" (Pauli, p. 479). The statement of Seidlitz that it was used in Luther's "Hauspostill," Nuremberg, 1554, appears to be erroneous.

104a. THE CHURCH OF CHRIST AND THE CHURCH OF ANTICHRIST.
(A portion of the same border.)

Second state.

The lower portion of the block (already damaged and worm-eaten) has been sawn off from the rest, but the two subjects which compose it are still undivided. The inscriptions have been removed from the block, but traces of the first letters (ECC) can still be seen over St. Peter's head.

[81 × 171.] Late impression.
Purchased from Herr Gutekunst, 1867.

104b. THE CHURCH OF CHRIST ALONE. (A portion of the same border.)
S. 162.

Third state.

[82 × 85.] A still later impression of the lower portion of the block, after it had been divided vertically through the middle. Modern impressions of the block in this state occur in Derschau (D 15).
Purchased from Herr Gutekunst, 1867.

104c. THE CHURCH OF ANTICHRIST ALONE. (Another portion of the same border.)
R. p. 133, 18. A. 265. S. 273.

Third state.

[82 × 85.] An impression uniform in quality with 104b, but on different (whiter) paper, with margin [6–7]. Modern impressions in Derschau (B 82).
Purchased from Herr Gutekunst, 1867.

† THE LIFE OF THE VIRGIN, IN THE SHAPE OF AN ALTAR-PIECE.
(Reproduction.) B. (Dürer) app. 9. H. 1985. Pauli 885.

Photograph of the impression (from the Cornill d'Orville collection), in the Hofbibliothek, Vienna.

Four of Michel le Blon's engraved copies from this subject are in the Department.

105. THE VIRGIN AND CHILD. B. (Dürer) app. 14. H. 1996–7. Pauli 886 II.

Mary sits in front of a low wall, holding the Infant Christ erect on a cushion in her lap; she rests her l. arm on a book. She wears a veil and a circlet composed of little discs round her head. She has a large triple nimbus; that of Christ is of the same kind, but marked with a floriated cross. Landscape background. Dürer's monogram has been cut on a piece of wood inserted in the block near Mary's r. arm, where it forms part of the wall l. There is a first state before this insertion. Single border. No signature.

[433 × 324.] Late impression, the border line much broken away. Watermark, arms of Augsburg, on a shield surmounted by a crown, with H on either side of it.

In the inventory of 1837.

Pauli is clearly right in ascribing this woodcut, with Hauer, to Beham. It is a work of his early period, perhaps about 1525, influenced by Dürer, yet original.

106. THE VIRGIN AND CHILD. S. 161. Pauli 887.

The Virgin bends her head, encircled by a double nimbus, to r., and holds the Child in both arms as she nurses him at her r. breast. She wears a necklace and a wreath of flowers round her head. Behind her is a round arch, cut off at the top, resting on pillars. Traces of a single border line. No signature (the monogram in the r. upper corner is false and added with Indian ink).

[222 × 170.] A late impression, the block showing many signs of wear, which have been very ineffectually disguised in some places by a restorer. Watermark, small high crown surmounted by a cross.

From the collection of W. Sharp, Manchester (F. 558, MS.). Sale, Sotheby's, 1 March, 1878, lot 170.

Presented by W. Mitchell, Esq., 1895.

No other impression is known of this good and characteristic work of Beham's youth (about 1520).

† THE VIRGIN AND CHILD. S. 161. Pauli 887.
(Reproduction.)

[215 × 168.] Photo-lithographic facsimile (slightly reduced) of no. 106, on modern, yellow-toned, handmade paper.

Presented by W. Mitchell, Esq., 1878.

Impressions of this facsimile were presented to other public collections, where they have sometimes been mistaken for originals. The reproduction was evidently made for Mr. Mitchell soon after he had acquired the rare woodcut itself at the Sharp sale through Mr. Thibaudeau.

106a. THE VIRGIN AND CHILD. Copy. Pauli 887a.

A coarse, reversed copy of no. 106, on a larger scale. A work, perhaps, of the seventeenth or even of the eighteenth century. The nimbus is not shown so completely as in the original.

[307 × 248.] Good impression on toned paper. Watermark, R on a shield surmounted by a crown. Margin [17–24].

Purchased from Herr Gutekunst, 1874.

This copy itself is rare. There is another impression at Bremen.

107. THE VIRGIN AND CHILD WITH A PEAR. 1521.
B. 122. R. 194. A. 199. S. 202. **Pauli 888 II.**

The Virgin, in profile to l., sits on a bank under a fence, supporting the Child erect on her lap with her r. hand, and holding a pear with her l. hand. Over her head the early monogram of Beham, which was accompanied, in the first state, by the date 1521. Single border.

[167 × 107.] Fine impression, but disfigured by inaccurate restorations near the r. side in the lower half of the print. Slightly cut.
Presented by W. Mitchell, Esq., 1895.

107a. THE VIRGIN AND CHILD WITH A PEAR. **Pauli 888 II.**

Another impression.

[168 × 108.] Also a good impression of the second state, but some worm-holes have been stopped. Border-line intact.
Purchased from Messrs. Graves, 1854.

108. THE HOLY FAMILY. 1521. B. 123. R. 195. A. 200. S. 203. Pauli 889 I.

The Virgin sits on a grassy seat under a tree, with her head in profile to r.; the Child lies on her lap, head to l., holding a pear in his l. hand. St. Joseph r., raises his r. hand over his head, and holds a flask in his l. hand. In the r. upper corner, the date 1521 and the early monogram beneath it. Single border.

[169 × 108.] A fine impression, very rare in this state (also at Coburg). Very white paper, without watermark; narrow margin.
Presented by W. Mitchell, Esq., 1895.
This subject and the last are uniform in style, and both betray very strongly the influence of Dürer, and especially of his woodcuts of 1511.

108a. THE HOLY FAMILY. 1521. **Pauli 889 II.**

Second state, after the removal of the date.

[169 × 108.] Good impression on toned paper. Watermark, small high crown surmounted by a cross.
Presented by W. Mitchell, Esq., 1895.

108b. THE HOLY FAMILY. 1521. **Copy. Pauli 889 b, c.**

A deceptive copy, to be detected most readily by the wide interval between the end of the Virgin's hair and the l. border line. No monogram.

[167 × 110.] Very badly printed. From a book. On the back is printed: REGISTRO, | * ABCDEFGHIKLMNOPQRSTVXYZ. | Aa Bb Cc Dd Ee Ff Gg Hh Ii. | *Tutti sono Quaderni, eccetto *; Che è Duerno.* | (Then the printer's mark of Ziletti, Orpheus in a cartouche, 58 × 53) IN VENETIA, M D LXXIIII. | Appresso Francesco Ziletti.
Presented by W. Mitchell, Esq., 1895.
This copy is mentioned by Pauli as 889 c, but it is clearly the same as his 889 b. He has probably described the same copy twice.

[illegible] THE HOLY FAMILY UNDER A TENT.

[illegible]

The Virgin, sitting on a cushion [illegible], holds the naked Child in her arms. Both look down towards [illegible], where the head of St. Joseph is seen. Early monogram on the [illegible] [illegible] upper corner. [illegible]

[illegible]

Presented by W. [illegible]

The Virgin and Child [illegible]

[illegible] ST. CHRISTOPHER. [illegible]

[illegible]

[illegible] ST. ERASMUS. [illegible]

[illegible]

ST. ANDREW. [illegible]

(Reproduction.)

Photograph of the impression in the Douce collection, Bodleian Library, Oxford.

[illegible] ST. JAMES THE GREATER, SEATED. [illegible]

[illegible]

The apostle, wearing a pilgrim's hat with a shell in front of it, sits on a bank at the foot of a tree, [illegible] a book which he holds, together with a large [illegible] hat, in his l. hand. In the r. hand he holds a staff. Small trees in the distance. [illegible] In the upper corner the date [illegible], with the early monogram below it. Single borderline.

PLATE XII

HANS SEBALD BEHAM

ST. ERASMUS

109. THE HOLY FAMILY UNDER A TENT.
B. 121. R. 193. A. 198. S. 201. Pauli 890.

The Virgin, sitting on a cushion under a tent, holds the naked Child in her arms. Both look down towards the r., where the head of St. Joseph is seen. Early monogram on the tent, near the r. upper corner. Single border.

[124 × 85.] A good, though not an early impression, on toned paper.

Collections: "J. Storck à Milan, 1797" (MS.), William Sharp of Manchester (F. 558, MS.). Mitchell.

Presented by W. Mitchell, Esq., 1895.

The Virgin and Child are copied from Raphael's "Madonna del Pesce," as reproduced in an engraving of the school of Marcantonio, B. xiv, 61, 54.

110. ST. CHRISTOPHER. Nagl. Mon. i, p. 190, no. 99 (as Dürer). Pauli 892.

The saint bareheaded, with a cloth twisted round his head, is seen nearly to the knees, standing, looking downwards and turning a little to r. He grasps the trunk of a tree with his r. hand, while he raises his l. hand to support the Infant Christ, who kneels on his shoulders, holding an orb in his l. hand. No signature. Single border. Below, outside the border, but cut on the same block, is the inscription, "Bitt fur mich du hayliger sant Cristoffel," in Gothic letters.

[136 × 101.] Late impression on old, white paper, with heraldic watermark.

In the inventory of 1837.

No early impressions are known of this woodcut, which is a good and characteristic example of Beham's early period.

111. ST. ERASMUS. *Repert. f. Kunstw.* xxv, 469, 3.

The saint stands, vested in cope and mitre, in three-quarter face to l., holding his pastoral staff in his l. hand, and the winch, emblem of his martyrdom, in his r. hand. Landscape background. The whole enclosed in a decorative border of vine stems, meeting over the saint's head, with leaves and grapes in the upper corners, as in Pauli 527. No signature.

[129 × 87.] A rather late impression, after various injuries to the block, including a horizontal crack through the middle.

In the inventory of 1837.

A fine and vigorous work of Beham's youth, not described by Pauli. I have seen no other impression.

† ST. ANDREW. 1522. B. 138. R. 205. A. 212. S. 220. Pauli 891.
(Reproduction.)

Photograph of the impression in the Douce collection, Bodleian Library, Oxford.

112. ST. JAMES THE GREATER, SEATED. 1521.
B. 139. R. 198. A. 205. S. 221. Pauli 900.

The apostle, wearing a pilgrim's hat with a shell in front of it, sits on a bank at the foot of a tree, turning a little to r. and reading a book which he holds, together with a large upright key, in his l. hand. In his r. hand he holds a staff. Small trees in the distance l. (*cf.* no. 111). In the r. upper corner the date 1521, with the early monogram below it. Single border-line.

[88 × 64.] Old, but not very early impression, slightly cut, coloured yellow and green in imitation of chiaroscuro printing, as seen, for instance, in our impression of Dürer's Ulrich Varnbüler. Watermark, a fortified gate (as Hausmann 9, etc.), of which only one tower is visible.

Purchased at the Angiolini sale, 1895.

This subject belongs to a series of Apostles, holding keys, of 1521–1522, of which only two others, St. Andrew, Pauli 891, and St. Peter, Pauli 899, are extant. The block exists and modern impressions occur in Derschau (B 75).

† ST. JAMES THE GREATER, STANDING. 1520. Pauli 901 (as St. Sebald).
(Reproduction.)

Photograph of the impression in the Hofbibliothek, Vienna. One other is known, at Nuremberg.

† ST. JEROME, SEATED, WRITING. Pauli 893.
(Reproduction.)

Photograph of the only known impression, in the Hofbibliothek, Vienna.

† ST. JEROME, STANDING, WITH AN OPEN BOOK. Pauli 894.
(Reproduction.)

Photograph of the only known impression, in the Hofbibliothek, Vienna.

† ST. JEROME, KNEELING. 1521. Pauli 895.
(Reproduction.)

Photograph of the impression of the second state, with the date 1521 inserted, in the Albertina, Vienna.

See Laschitzer, *Mitth. d. Ges. f. vervielf. Kunst*, 1903, p. 20. Pauli has described this impression inaccurately. The date 1521 is clearly genuine, and inserted in the block by Beham himself. Such an insertion is contrary to all analogy, but an examination of the very sharp undated impression in the Hofbibliothek shows that certain lines had to be cut short to make room for the figure 1. The priority of the undated state is therefore indisputable.

113. ST. PAUL. Pauli 897 III.

In front of a tree l., St. Paul, bareheaded, in a mantle, walks to r. with his r. hand (very badly cut) extended, and a sword, point downward, in his l. hand. To r. stands a pilgrim, apparently a woman, in a short skirt and hooded mantle, holding a staff in the l. hand and a sealed letter (St. Paul's Epistle to the Romans) in the r. hand. No signature. Single border.

The second figure, drawn in an inferior style and on too small a scale, is not by Beham, but has been inserted in the block, in this second state, to replace the original messenger, a peasant going away to r. in the background, drawn by Beham himself.

[111 × 75.] Stained and damaged. On the back is printed the last chapter of the Acts of the Apostles from a Low German Bible, or New Testament, beginning "Geschichte. | de se eme eynen dach bestemmeden, quemen vele | . . . " and ending, ". . . frymödicheyt vn' | vorbaden. | . . . ende der Apostel Geschichte." (In all, 32 lines of text.)

In the inventory of 1837.

The first state, of which there is an impression at Brunswick, was also printed in a Low German Bible, or New Testament, at the beginning of the Epistle to Philemon. Unfortunately, it has not yet been possible to identify the edition to which either belongs. Such a discovery might reveal the existence of another set of the Four Evangelists by Beham, with perhaps SS. Peter, James and Jude, who are generally found together when the authors of the books of the New Testament are represented in an illustrated edition of this period.

114. THE CONVERSION OF ST. PAUL. Pauli 898.

The horse, on which St. Paul is riding to r., has fallen on its knees. The rider looks up to l. over his shoulder at the vision of God above the clouds, and raises his r. hand to shade his dazzled eyes. In the distance r. a church with two towers among trees. No signature. Round subject enclosed by a fourfold border.

[Diam. 67, or of inner circle, 56.] Late impression.
Provenance not recorded.

115. ST. ANTONY. *Repert. f. Kunstw.* XXV, 468.

The saint, in a monastic habit, a high cap on his head, with a single nimbus, stands, turning a little to r., and looking upward, holding a book in his r. hand, and in his l. hand a staff surmounted by a large *Tau* cross; a bell hangs by a thong from the thumb of the l. hand. A one-legged cripple, afflicted with St. Antony's fire, kneels r. and holds up his l. hand, breaking out literally into flames, towards the saint. A female suppliant kneels l. with clasped hands, and the head and forelegs of a pig are seen between her and St. Antony. To r. is the wall of a chapel, outside which votive tapers are burning, while offerings in wax, arms, legs and hands, and entire bodies on a small scale, are suspended from a rod and attached to an iron grating in a window. There is another wall l., and a small glimpse of landscape background. Single border. No signature.

[295 × 224.] Good, though not very early, impression, on old, white paper, without watermark. Margin [3–6].
In the inventory of 1837.
The attribution to Beham is my own. His style is not very easily recognised, but I believe this subject to be one of an early series of male saints, uniform in style, and (approximately) in dimensions with a series of female saints, of which only one is described by Pauli (no. 903, St. Catherine), while two more, SS. Apollonia and Barbara, are preserved at Erlangen (*Repertorium*, XXV, 467). The background l. is quite in the style of these woodcuts, while the architecture recalls no. 106 (Pauli 887).

116. THE MARTYRDOM OF ST. CATHERINE. A. 213. S. 309. Pauli 903.

St. Catherine kneels, with folded hands, in the middle of the foreground, facing r. An executioner in a wide hat, standing behind her, draws his sword from the scabbard with his r. hand, and lays his l. hand on the martyr's shoulder. In the background r. is the broken wheel. Three men in Oriental dress, one of whom holds a sceptre, stand beside the wheel, and a fourth lies on the ground in front of it, with his head towards St. Catherine. Fire falls from heaven. In the distance l. a walled town on the slope of a hill. No signature. Single border.

[290 × 223.] Good impression on old, white paper, without watermark. Margin [4].
In the inventory of 1837.
For other woodcuts allied to this, *see* note on no. 115.

iii. MYTHOLOGICAL AND HISTORICAL SUBJECTS.

[117–123.]

The Planets.

P. 181–187. R. 213–219. **A. 223–229.** S. 223–229. Pauli 904–910.

The series is founded to some extent on the Florentine engravings (B. xiii, pp. 192–200; P. ii, 31, 61–67), formerly attributed to Baldini. *See* Lippmann, "The Seven Planets," International Chalcographical Society, 1895, with reproductions of both series (A and E). Pauli distinguishes six editions, the first of which, issued by Albrecht Glockendon at Nuremberg, is dated "prima Augusti, 1531." The complete first edition is only known to exist in the collection of Baron E. de Rothschild at Paris. In the absence of the headings to each subject, it is impossible to distinguish the first from the second edition. In the third the names of the planets below were printed with larger type. These three editions are all early; in the fourth the blocks already show signs of wear; in the fifth a new frame replaces that used hitherto; in the sixth, which is very late, the frame (or a portion of it) disappears. The blocks are preserved in the Derschau collection at Berlin.

A.—Early impressions. Six subjects ("Sonn" missing), one from the second, five from the third edition, as distinguished by Pauli.

These impressions are quite uniform in quality and condition, and printed throughout on paper with the same watermark, though the title "Venus" is printed in a smaller type than the names of the other planets. I suspect that the small type was retained, by an exception, for Venus, and that all the woodcuts here are from the third edition. The inscriptions at the top are wanting throughout.

117. SATURN. Pauli 904 III.

The god, holding a scythe and devouring a child, rides to l. in a chariot drawn by a dragon and a salamander. On the wheels of the chariot are the signs Aquarius and Capricorn.

In the foreground r. are two of the Works of Mercy—Feeding the Hungry (a monk and nun distributing bread and soup to the poor) and Visiting the Prisoners (an old man speaking to a prisoner in the stocks, while a second prisoner looks out through the barred window of a gaol).

In the foreground l. a man is killing pigs. In the background are various outdoor occupations. Water is drawn from a well by horse-power, a man is ploughing with a team of horses; in the distance, on the same side of the river, are a threshing-floor and a place of execution with gallows and wheel, while across the river two men are washing fleeces; another is hewing wood, and a hermit near a chapel is making baskets.

The subject is enclosed in a *passe-partout*, which occurs throughout the series in editions i–iv. In the tablet below, held by two winged monsters with satyr's head, lion's feet and fish-like tails, is the title Saturnus.

[350 × 217; the subject alone, 304 × 209.] Good impression, but cut on the r. side to the edge of the subject itself. Watermark, a star on a stem issuing from the top of a lozenge divided into four parts.

Collections: G. W. Gunther in Nürnberg (F. 243), A. Firmin-Didot (F. 21), Mitchell.
Presented by W. Mitchell, Esq., 1895.

118. JUPITER. Pauli 905 III.

The god, in XVI-century costume, rides to l. in a chariot drawn by two peacocks. He holds an arrow in his l. hand and lays his r. hand on a bowl filled with coin, which a kneeling youth presents to him. On the wheels are the signs Pisces and Sagittarius.

In the foreground r., under a canopy, a pope is crowning an emperor, attended by two cardinals and two bishops, while other dignitaries, lay and ecclesiastic, stand at a little distance. In another court l. a judge is hearing a suit. In the distance a hunt is going on.

Passe-partout with the title Jupiter.

[349 × 222; the subject alone, 302 × 208.] Good impression, but somewhat cut on both sides. Watermark and collections as no. 117.

Presented by W. Mitchell, Esq., 1895.

119. MARS. Pauli 906 III.

The god, dressed as a Roman warrior, with sword and shield, rides to l. in a chariot drawn by two dogs. On the wheels are the signs Aries and Scorpio.

In the foreground r. three soldiers and two peasants fight for the possession of a woman, whose two children run away to l. In a wood l. troopers are robbing two mounted travellers, while another aims his cross-bow at two naked men bound to a tree. A foot soldier, in the middle, is attacking a prostrate peasant with his halberd. R. troopers are driving off a herd of cattle, while a peasant and his wife are fleeing with a bundle from a burning farm. In the background are a fortress and a camp.

Passe-partout with the title Mars.

[351 × 220; the subject alone, 302 × 208.] Good impression, but cut on both sides. Same paper as no. 117, but the watermark does not appear. Mitchell stamp only.

Presented by W. Mitchell, Esq., 1895.

120. VENUS. Pauli 908 II.

The goddess, holding an arrow in her l. hand, rides to l. in a chariot drawn by doves. Cupid stands before her, blindfolded, aiming an arrow. A winged heart, pierced by an arrow, flies before the chariot. The signs Taurus and Libra are on the wheels.

The subject of the lower portion of the woodcut is a Garden of Love. In the foreground three pairs of lovers are seated; the pair to l. are singing, accompanied by flute and harp; the pair to r. play themselves on viol and lute. Other couples are walking on the paths of the garden; others are bathing; others again sit at a round table under a portico.

Passe-partout with the title Venus in smaller type.

[346 × 223; the subject alone, 300 × 207.]. Fine impression, but cut at the sides. Watermark as no. 117. Mitchell stamp only.

Presented by W. Mitchell, Esq., 1895.

121. MERCURY. Pauli 909 III.

The god, with the caduceus in his l. hand, rides to l. in a chariot drawn by cocks. The signs Virgo and Gemini are on the wheels.

The scene below represents art and science and trade. In the foreground are an organ-player and two merchants engaged in reckoning. To l. a sculptor is engaged on a wooden statue. Farther back a painter sits at his easel, while his apprentice is grinding the colours. A physician and two astronomers are grouped round a table. At a greater distance is a goldsmith's shop.

Passe-partout with the title Mercurius.

[352 × 220; the subject alone, 303 × 208.] Fine impression, but cut at the sides. Watermark as no. 117. Mitchell stamp only.

Presented by W. Mitchell, Esq., 1895.

122. THE MOON. Pauli 910 III.

The goddess, holding a crescent in her r. hand, a horn in her l. hand, rides to l. in a chariot drawn by two women. On the single wheel is the sign Cancer (not a crab, but a lobster or crayfish—Krebs).

Below men are bathing, boating and fishing; to r. a water-mill; to l. a table under a tree. Farther back a fowler with a clap-net; in the distance the sea.

Passe-partout with the title Luna.

[352 × 234; the subject alone, 302 × 208.] Good impression, not cut. Watermark and collectors' stamps as no. 117.

Presented by W. Mitchell, Esq., 1895.

B.—One subject from an undescribed later edition.

123. THE SUN. Pauli 907.

The Sun-God, crowned, holding his emblem in his l. hand, rides to l. in a chariot drawn by a pair of horses. On the single wheel the sign Leo.

Below a king and queen watch various manly sports—fencing, wrestling, running, putting the weight—from the balcony of a palace. In a portico on the further side of the courtyard a priest stands before an altar.

The same *passe-partout*, with the title " Sun " in the same type as was used in edition iii.

[350 × 232; the subject alone, 301 × 207.] Fair impression, but much damaged and stained red; on thinner paper than was used for edition iii; without watermark.

In the inventory of 1837.

This edition is probably rather later than iii, but earlier than iv, for the block shows little sign of wear, though the *passe-partout* is no longer in good condition. According to Pauli the title of this subject is " Sonn " in editions i, ii and iv, " Sol " in edition iii.

C.—Three subjects from the fifth edition.

117a. SATURN. Pauli 904 v.

Subject as before, but in a different *passe-partout*, with the columns no longer fluted, but swathed in leaves. No title printed in the tablet below.

[352 × 239.] Very late impression, after the block had split in two vertically, 52 mm. from r. side; well preserved, with margin [4–11]. Watermark, a horn slung on a cord.

In the inventory of 1837.

121a. MERCURY. Pauli 909 v.

Subject as before; *passe-partout* as in no. 117a. No title. A woodcut frame printed on a separate piece of paper, and attached to the bottom of the print contains 14 ll. of explanation in German: "Mercurius ist ein Planet der kunst vnd maysterschafft," etc.

[350 × 236; the frame below, 94 × 218.] Very late impression, after the block had split in two vertically, 45 mm. from r. side. Watermark as no. 117a.
In the inventory of 1837.

122a. THE MOON. Pauli 910 v.

Uniform in appearance with no. 121a. The frame contains 12 ll. of text: "Luna ist weybisch, senfftmütig, gütig, kalt vnd feucht," etc. The block has split in two vertically, 82 mm. from l. side.

[Dimensions as no. 121a.] The block has split in two vertically, 82 mm. from l. side. Watermark as no. 117a. The strip of paper with descriptive text has a separate watermark, a small fleur-de-lis.
In the inventory of 1837.

D.—Three subjects from the sixth edition.

118a. JUPITER. Pauli 905 VI.

119a. MARS. Pauli 906 VI.

120a. VENUS. Pauli 908 VI.

[310 × 235.] Uniform late impressions, with the second *passe-partout*, now much worn, and lacking the portion below the subject. This is replaced by a thick single line. No inscriptions. Watermark, arms of Nuremberg (small).
In the inventory of 1837.

124. THE MILITARY DISPLAY IN HONOUR OF THE VISIT OF CHARLES V TO MUNICH, 10 JUNE, 1530.
B. 169. R. 273. A. 267. S. 284. Pauli 1115 II.

In the background to l. is the town of Munich. In the middle of the subject near a church (S. Niclas) a row of cannon is drawn up in a semi-circle, with gun-carriages and waggons behind them. In front of the guns are three mortars shelling a fort. Two bodies of infantry are drawn up in a square formation, and on the r. is a body of cavalry. In the foreground is a tent with the Bavarian arms; the Emperor, mounted and attended by a numerous retinue, is stationed behind the cannon, in front of three pavilions. Beham's monogram does not occur, but that of the wood-engraver, Nicolaus Meldemann, is placed near the middle, at the foot of the print, and the date 1530 further l. In the upper corners of the print are the arms of Bavaria l. and Austria r. In the sky, over the city, is a long fluttering scroll with the printed inscription, "Die Furstlich Statt München." The principal buildings are identified by inscriptions in small type: "S. Jacob zu Anger," "S. Peter's gotsacker," "S. Peter's pfarkirchē," "Der heilig Geyst," "Augustiner," "Vnser frawen pfarkirchē," "Die alt Fest," "S. Lorentz," "Parfüsser kloster," "Vnsers Herrn gotsacker," "Die new Fest." Near the first gun on the extreme r. is the remark, "Die hültzen büxen den Baurn vor Rastat genomen."

An ornamental frame placed above the church of St. Nicholas contains the inscription, "Ankummen vnd Einreyten Kaiserlicher Maiestät, vnsers al | ler gnedigsten herrn, zu München, vnd irer Kais. Maiest. da | selbst erzeigter Triumph vnd Herrligkeiten, mit raisings vnd | füsz volcks kriegszordnung vnd vbung, auch geschütz vñ fewr | werck, vnd andere kürtzweyle, gar eygentlich auff gegenwer | tigen zetel verzeichnet vnd auffgedruckt."

Another frame, near the Austrian arms, contains the further inscription, "Zu eren den Hochgebornen Fürsten vnd Herrn, Herrn Wilhelm | vnd Ludwig gebrüdern, Hertzogen in obern vnd nidern Baiern, etc. | meinen genedigen Herrn, ist diese aigentlich verzeichnus gestelt, Die schonheit vnd kostlichkeit, dardurch Kaiserlich Maiestat, vnser al ⸗ | ler gnedigster Herr, zu irer Kais. Maiest in das heilig reych vñ hoch | genanter . M. G. H. stat München, ankunfft, von iren F. G. mit | sonderlicher eer erpietung entpfangen, Durch mich Niclausz Meldo | man bürgern zu Nurnberg, als hochgedachten M. G. H. zu vnter ⸗ | thenigem dienst, vnd darmit solchs auch an andere orth vnd zu an ⸗ | dern zeyten auszgebrait vnd kunt gemacht würd, ytzo im druck verfer | tigt vnd auszgangen, Nach dem vnd solchs geschehen im iar nach | Christi vnsers seligmachers geburt . 1530 . des 10 . tags Junij."

The whole is printed from five blocks, laid side by side.

[352 × 1338.] Very fine impression and well preserved. Four of the sheets have the watermark described in the note to no. 117; the fifth has a shield with St. George's cross, within a circle.

Provenance not recorded.

No other impression of this edition is known. Of the first edition, with Latin text, but one impression is known, at Sigmaringen. This is one of Beham's most excellent woodcuts, and it is clear that he was an eye-witness of the scene. He used many of the figures in after years as material for engravings.

124a. THE MILITARY DISPLAY IN HONOUR OF THE VISIT OF CHARLES V TO MUNICH, 10 JUNE, 1530.

Pauli 1115 III.

The scroll, frames, Meldemann's monogram, and all printed inscriptions have been removed. The date has lost the 5. A new (xylographic) inscription, INGRESSVS BRIVMPHALIS | CAROLI V̄ IN MONACHIIVM | ANNO DOM̄. 1530. | 10 IVNII, stands in place of the former frame over the church of St. Nicholas. There is no border-line at the top of the print.

[376 × 1346.] A much later impression, taken when the block was blunt and worn. Watermark, imperial eagle.

Purchased at the Wellesley sale, 1866.

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iv. ALLEGORICAL SUBJECTS.

125. THE JUDGMENT OF SOLOMON. CHRIST AND THE WOMAN TAKEN IN ADULTERY. 1539.

P. 173. R. 93. A. 93. S. 96. Pauli 1116 (1-2).

This is the upper compartment of an allegorical title-border to a work on legal procedure.

(1.) Solomon stands l. before his throne, on the step of which the dead child lies. The executioner holds the living child under his l. arm, and is just drawing his sword to kill it. The true mother seizes the executioner's arm and appeals eagerly to the king; her rival makes a deprecatory gesture of a less emphatic kind. On a tablet is the (xylographic) inscription :

> " Sæpe latet uerum, dum res sine teste gerūtur,
> At mens officio proditur ipsa suo."

(2.) In the r. compartment, separated from the other by a pillar, the base of which bears the date 1539,[1] Christ bends down and writes upon the ground, while the woman stands before him with folded arms surrounded by priests and others. A tablet holds the inscription :

> " Ne facile alterius rep̄hendas crimina uite,
> Sed tua quanta uide, mantica terga p̄mat."

No signature. Single border.

[63 × 168.] Good impressions, with margin [5–7].
Presented by W. Mitchell, Esq., 1895.

The complete title border, comprising seven subjects on four blocks, was used in the editions of Justinus Gobler's " Gerichtlicher Process, auss Grund der Rechten," Frankfort 1542, 1549, 1555, 1562, 1567, and 1578. The two blocks, 1–2 and 7, were also reprinted in V. Steinmeyer's " Neue Künstliche Figuren," 1620.

† SATIRE AGAINST THE VICES OF THE MONKS. 1521. Pauli 1117.
(Reproduction.)

Pride, Luxury, and Avarice are tugging at a scarf which passes round the neck of a monk. A peasant is pulling him forward by the hair and thrusting a book into his mouth. Poverty is beating the peasant with her fists. Dated 1521.

[96 × 163.] Photograph of the impression in the Arenberg collection, Brussels (1897). There are other impressions at Munich and Vienna (Hofbibl. 2 impr.). This subject was first attributed to Beham by Dr. W. Schmidt, *Repert. f. Kunstw.* xx, 479.

126. ALLEGORY RELATING TO THE GOUT. I. Pauli 1118.

A queen, in a robe lined with ermine, holding a sceptre in her l. hand, stands in profile to r. A scroll, starting near her r. hand, bears the (xylographic) inscription, SOLVERE . NODOSAM . NESCIT MEDICINA PODAGRAM. Three half-length figures, two of whom hold sceptres, are grouped round her feet, with scrolls bearing their names, STIGIVS PLVTO, IVPITER, NEPTVNVS. Single border (cut off at the right side). No signature. Outside the border at the top is the title, PODAGRAE LVDUS, printed with type.

127. ALLEGORY RELATING TO THE GOUT. II. Pauli 1119.

A judge sits under a canopy, with one other person to l., two to r., on a raised dais. In the room below are a number of sufferers from gout, including a Carthusian monk, some of them in bed or propped with pillows, others leaning on sticks. They have scrolls attached to them with inscriptions referring to the common malady, GENVFRAGA, HEC VNICA CALAMITAS NOSTRA, LECTIGRADA, MALEFICA, CURSI VETANS, BOCZ ELLENTZ WILLEN, TALORVM TORTRIX, CRUCIFIGE CRUCIFIGE. Single border.

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[1] Seidlitz and Pauli read the date as 1534, in which I cannot follow them. The style agrees closely with that of Beham's engravings about 1540. This portion of the title, moreover, appeared for the first time in the 1542 edition of Gobler's book, whereas the bottom compartment, Pauli 1116 (7) had already been issued twice alone, in 1536 and 1538. We may infer that the remaining compartments were not designed till between 1538 and 1542.

[Each 145 × 118 (slightly cut on one side).] Good impressions.
Purchased from Herr Gutekunst, 1874.

No. 126 is printed on the recto, no. 127 on the verso, of the first leaf (before the title-page) of "Ludus de Podagra . . . e vulgari Germanico in Latinum carmen coacta, per H. Eobanum Hessum," printed by Ivo Schöffer, Mentz, 1537, 4to (F. W. E. Roth, "Die Mainzer Buchdruckerfamilie Schöffer," Leipzig, 1892, p. 196, no. 41). The same cuts occur in the original German work, published in the same year, of which this is a translation; copies at Munich and in the Klemm collection at Leipzig.

The author of the original German poem was Jodocus Hessus, "Carthusianæ Sodalitatis apud Erphurdiam princeps." The two designs complete one another. Gout, victorious over Jupiter, Neptune and Pluto, is arraigned before a judge by her human victims, who call her by various names, while their general complaint is summed up in the words, "Haec unica calamitas nostra." In the end she is acknowledged to be a victorious goddess, and implored to leave the poet and student in peace, and to betake herself to the luxurious and idle rich.

Dr. Pauli, before he knew the circumstances under which the allegory was published, called it a certain work of Beham's most mature period.

128. THE FOUNTAIN OF YOUTH.

(Imperfect.) B. 165. R. 272. A. 262. S. 280. Pauli 1120.

The whole composition is cut on four blocks, and measures 375 × 1090 mm. This collection contains only the first and third sheets.

(1.) To r. is seen the walled edge of a pool of water, fed by the Fountain of Youth, to which the aged are walking with crutches, or being carried by porters, across a stretch of open country with a village church and a well by the high road l. In the open space three men and a woman, restored to youth, are dancing round a bonfire made of crutches.

(3.) The pool into which the fountain flows is partly roofed over. In this third sheet we see part of a stately bathing-house of Renaissance architecture, open in front, and sheltering the extremity of the pool and a small fountain. Two women (copied from Marcantonio's Judgment of Paris, B. 245) stand by the fountain. Another woman and a man are in the water; others sit on the brink or lean against the columns. A wide seat runs along the further side of the hall. Near the first window a man is being shaved; a bather lies asleep under the second window; under the third a man and a woman are playing at backgammon. On the roof of the building five bathers sit drinking at a table, and a woman plays a hurdy-gurdy.

[Size of sheet (1) 367 × 270, (2) 365 × 265.] Rather late impressions, with the lower border line much broken. Watermark on both, Augsburg arms on a shield with the letter A below.

(1) In the inventory of 1837; (2) purchased from Messrs. Smith, 1850.

† DEATH AND THE COURTESAN. 1522.

(Reproduction.) Pauli 1122 I.

Facsimile by the Reichsdruckerei, Berlin, of the only known impression (in the Berlin Cabinet) of the first state of the original woodcut, with the date 1522. Published in Dr. Lippmann's "Engravings and Woodcuts by Old Masters," i, 42.

Presented by Dr. F. Lippmann, 1902.

One impression is known (at Dresden) of the second state, without the date, and one (at Munich) of the third state, with Dürer's monogram stamped on. The name of the engraver, NICLAS MELDEMAN ZV NVRMBERG, is cut in full at the foot of the bed. The design was attributed by Nagler (K.-L. ix, 59, 5) and Passavant (iii, 187, 197) to Dürer.

129. DEATH AND THE COURTESAN. Pauli 1122a II.

Copy.

A naked woman, with jewels on her head and a chain about her neck, kneels on a bed with a richly-carved back and curtains on either side. She draws one of the curtains aside with her r. hand, disclosing the view through a window, and snatches up an end of the coverlet with her l. hand to cover her nakedness. Death, an emaciated figure, not quite a skeleton, wearing a hat, a chain, and some slender drapery thrown over one shoulder, holds a shovel in his l. hand, with which he also grasps an end of the coverlet. He glares fiercely at the woman, and holds out an hour-glass towards her in his r. hand. Lying across the front of the print, under the end of the bed and partly hidden by the coverlet, is the woman's lover, already dead, with a sword in his l. hand.

Second state of the copy—a chiaroscuro, with the tone-block indistinctly printed in a light red.

[390 × 278.] A rather late impression. Watermark, an upright column (letter I?) with a trefoil at the top, and a crowned snake coiled round it, between the letters H and S.

Collection, Brentano (blue stamp, F. 50).

Purchased at the Brentano sale, 1870 (lot 452).

The copy, which is in the same direction as the original, and fairly exact, may be distinguished by the absence of Meldemann's signature, and of five large nails in the ceiling, immediately under the border line at the top of the print. Death's left eye has a pupil distinctly drawn, where in the original there is merely an empty socket.

Three states of the copy are known: i, printed from the outline block only, in black; ii, chiaroscuro, as here; iii, with Dürer's monogram. The copy is rather less rare than the original.

130. DEATH AND THE CHILD. Pauli 1123.

Death, a skeleton, sitting on a bank with some drapery spread over it, clutches in his arms a little boy, who attempts to run away towards the r. In the l. upper corner an empty tablet. The background is shaded with horizontal lines. Single border-line.

[59 × 46.] Good impression, not very early, on yellowish toned paper, with margin [2–4].

In the inventory of 1837.

A spirited, early cut, of which three other impressions are known, at Darmstadt, Nuremberg and Vienna (Hofbibliothek).

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v. SUBJECTS FROM DAILY LIFE.

131. A DISPUTE BETWEEN LUTHER AND A CATHOLIC THEOLOGIAN.
B. 164. R. 209. A. 218. S. 279. Pauli 1197.

Luther, r., pointing to a text in an open Bible, argues with a long-nosed opponent l. in a doctor's cap and gown. Between the two the half-length figure of God the Father, holding orb and sceptre, appears in the midst of clouds. Each party to the discussion is followed by a crowd of adherents. On Luther's side are peasants, one with a flail, another (a woman) with a basket of eggs. On the other side are a monk in a chasuble, holding a chalice, and a number of artisans, including a painter with a mahl-stick and the painter's arms at his feet, a bell-founder pointing to a bell bearing the letters A R in reverse (compare the bell in no. 48), and a fisherman. No signature. Single border line.

[150 × 262.] An early impression, very slightly cut on r. side, on thin, white paper without watermark.

Collections: P. Mariette, 1668 (MS. in r. upper corner), B. Keller (F. 59, blue).

Purchased at the Keller sale, 1871 (lot 478).

This is an illustration to the poem by Hans Sachs, "Ein newer Spruch, wie die Geystlichkeit und etlich Handtwercker über den Luther clagen," divided into three parts, "Die Clag der Gottlosen," "Antwort D. Martini," "Das Urtheil Christi." An early coloured impression of the woodcut accompanied by the poem, without date or publisher's name, is exhibited in the Germanic Museum, Nuremberg.

[32 -135.]

THE FOUR SEASONS.

A selection from a series of nine woodcuts (S. 272, Pauli 1211–1219), which, with three others not by Beham, illustrate the occupations of the twelve months, and were used in numerous calendars and works on hygiene published by Egenolph at Frankfort, 1533–1582.

132. SPRING (MAY). Pauli 1214.

A man r. and a woman l. sit facing one another in a large wooden bath in the open air. The man holds a drinking-vessel in his r. hand.

133. SUMMER (AUGUST). Pauli 1216.

Two men and a woman are resting in a cornfield, with food and drink beside them. Another woman is reaping in the background.

134. AUTUMN (OCTOBER). Pauli 1217.

A man is treading grapes in a wine-press; another walks away to l. with a wooden bucket slung over his shoulders. In the background a large cask and a wall with a window in it.

135. WINTER (FEBRUARY). Pauli 1211.

A man sits, facing r., in front of a fire and drinks out of a jug. His wife stands behind him.

[Each 33 × 33.] These four woodcuts are printed in two rows on the same page, with the titles, "Ver," "Aestas," "Autumnus," "Hyems," printed over them in italics. The page is from "De conservanda bona valetudine," Frankfort, 1553, 8vo, fol. 40 v. (Pauli, p. 411, viii). The text on the back begins, "CAPUT XVIII | De qua potetur," etc.

From the Bagford collection (Harl. MS. 5937, 178).

Transferred from the Department of Printed Books, 1900.

136. SCENE IN A GARDEN. Pauli 1221.

A pair of lovers and an older man with a beard sit at a round table among trees in a garden. A man with a wooden bucket (for grapes) slung over his shoulders stands by the table, and a fiddler and a jester are seen in the background. A small dog runs up in the foreground r.; another lies on the ground near the table, gnawing a bone. Single border. No signature.

[61 × 105.] Good impression, cut just within the line at the top.

Purchased from Mr. Lauser, 1880.

One other impression has been described, in the university library, Munich. This impression was formerly attributed to Virgil Solis, and it resembles a certain group of woodcuts which bear both that master's monogram and that of the master H. W. G., but the subject is much more in Beham's taste, and there is a considerable resemblance to such small woodcuts as those just described, nos. 132–135.

137. THE WOMEN'S BATH.

B. 167. R. 271. A. 261. S. 281. Pauli 1223.

Nine women, four children, and a male bath-attendant are standing or sitting on benches in a bath-room, which has a high stove in the l. corner at the back. The subject is placed within a circular frame.

[Diam. 295.] Late impression, after cracks in the block, on yellowish paper, without watermark. Beham's later monogram, in one of the circles on the ceiling, has been effaced, and that of Dürer has been put in with pen and ink on the floor.

Purchased at the Angiolini sale, 1895.

138. THE STAG HUNT.

Pauli 1224.

A stag and a hind are being pursued from l. to r. towards a net by a pack of hounds and four mounted huntsmen. Four others in the foreground ride in the same direction, and a group of three gentlemen and two ladies, mounted, wait to r. A single horseman with a crossbow waits for the deer to pass, and two huntsmen with spears wait behind trees. On the other side of the glade a large party of ladies and cavaliers wait among the trees, watching the hunt. In the foreground l. Diana, attended by six nymphs, is being surprised by Actæon ("aktonŭs ein konig"), whom his hounds attack. Printed from three blocks. No signature. Single border.

[373 × 774.] Late impression, after vertical cracks in the blocks. Watermark, on a shield pointed at the bottom a half eagle and the letter K.

In the inventory of 1837.

About 1530. The treatment of the trees resembles that on the planets.

139. LOVERS SITTING NEAR A FENCE. (1522.)

B. 161. R. 267. A. 248. S. 277. Pauli 1229 II.

A pair of lovers sit on a bank near a fence, caressing one another. The woman's head is seen in profile to r. In the open space above her head is Beham's early monogram, without a date. Single border.

[125 × 85.] Clear impression, not very early. The monogram is distinctly printed in outline. No watermark.

Presented by W. Mitchell, Esq., 1895.

This is the second state. The first, of which there is an impression in the von Lanna collection at Prague, has the date 1522 above the monogram. The etching, dated 1526, formerly described as an original work of Beham's (B. 209, R. 218, A. 209, S. 268), is a reduced copy in reverse of this woodcut (Pauli 1229a).

139a. LOVERS SITTING NEAR A FENCE. Pauli 1229 II.

[125 × 85.] Another impression, blacker and more heavily inked, so that the monogram is no longer seen to be in outline. The defective parts of the border-line have been put in with Indian ink. No watermark. Margin, at the bottom only, 5 mm.
Purchased from Mr. Bousfield, 1850.

140. LOVERS CONVERSING. B. 162. A. 249. S. 293. Pauli 1231 I.

In the corner formed by two walls a young man with curly hair, in a large hat, lays his l. hand on the shoulder of a girl who sits on a low seat and turns towards him, while she repels his advances with both hands. To l. a tall jar with two handles, containing flowers. No signature. Single border.

[77 × 67.] A rather late impression. No watermark.
Purchased from Miss Bury, 1877.
An early work of Beham's, coarsely cut. There is a second state in chiaroscuro.

141. THE VIOLINIST. 1520.
B. 163. R. 270. A. 250. S. 278. Pauli 1232.

A young man, wearing a soft, drooping hat, sits three-quarters to l. on a bank near a hedge and plays the violin. In the upper r. corner the early monogram and date 1520 above it.

[80 × 55.] Late impression, without watermark. The date 1612 has been written in an old hand on the back.
Purchased from Messrs. Evans, 1853.
Only one other woodcut by Beham, Pauli 901, is dated 1520.

† THE VIOLINIST AND THE LADY. 1520. Pauli 1232, 1234.
(Reproduction.)

Photograph of the early impression at Cambridge of these two woodcuts united to form a single composition.

Pauli 1234 is also found in similar combination with another cut of a violinist who wears a hat with feathers, Pauli 1233 (without monogram).
Presented by G. W. Reid, Esq., 1880.

142. THE OLD WOMAN AND THE YOUTH. Pauli 1235 II.

Two half-length figures under the triple arch of a window. A wrinkled old woman, r., wearing a hat with feathers, strokes the cheek of a youth with curly hair and a wreath round his head, who helps himself with his r. hand out of a large bag of money placed on a window ledge before him. No monogram. Single border.

[245 × 250.] Late impression. Watermark, eagle on a shield, surmounted by a crown.
Purchased from Mr. T. Jacob, 1898.
The first state is accompanied by verses, and the address of Hanns Adam, the printer of the woodcut (at Nuremberg). The third state is a chiaroscuro, while in the fourth Dürer's monogram has been inserted. The woodcut is described in some of the older catalogues as a doubtful Dürer.

143. THE OLD MAN AND THE GIRL. A. 247. S. 312. Pauli 1236 II.

A companion subject to the last, and similar to it in arrangement. A bald old man, l., in profile to r., lays his l. hand on the shoulder and his r. hand on the breast of a girl in a hat, who puts her l. hand into a pouch full of money, attached to the old man's belt. She holds up a coin in her r. hand. No monogram. Single border.

[243 × 246.] Late impression. Watermark, two shields surmounted by a mitre and crozier.

In the inventory of 1837.

144. A GENTLEMAN AND LADY WALKING.

B. vii, 267, 103. Pauli 1237.

A middle-aged man, richly dressed, wearing a wide hat trimmed with ostrich feathers, escorts a lady who walks with downcast eyes by his side. He holds her r. arm with his l. hand, and gazes earnestly at her face. No signature. No border-line.

[Size of sheet, 260 × 205.] Old, though not very early, impression. Watermark, a crown (only a fragment visible).

In the inventory of 1837.

Dr. Pauli, who recognised an impression of this woodcut in the von Lanna collection at Prague (Singer 6988) as a work of Beham's, was not aware that it forms part of the series of twenty woodcuts, the dancers[1] at a wedding, attributed by Bartsch (vii, 267, 103) to Schäufelein. Bartsch recognises differences of style in the series, but explains them by the inequality of the cutting. The true explanation is that they are drawn by different hands. Fifteen are certainly by Schäufelein, two by Beham, and the remaining three probably by Flötner. The series was published at Nuremberg by Hans Guldenmund in 1535, the year of Beham's last short residence in his native city. It may be conjectured that Beham was originally to have drawn the whole series and that on his departure from Nuremberg in July, 1535, it was given to Schäufelein to finish. Reproductions of the whole series were published by Andresen at Paris, in 1865, and by Hirth, "Bilderbuch," i, 55–74. This subject is Hirth 74. The others, which are not by Schäufelein, are Hirth 55, 56, 59, and 73. (*See Repertorium*, xxv, 468.)

145. A LADY WALKING BETWEEN TWO GENTLEMEN.

B. vii, 267, 103.

A young lady, wearing a crown, a necklace, and other jewels, walks to l. with her hands crossed before her. She is escorted by two young men dressed alike in fur-lined mantles, with garlands round their arms, and wearing soft felt hats. No signature. No border-line.

[Size of sheet, 250 × 200.] A very clear, early impression, but soiled and torn at the corners. No watermark.

From the Bagford collection (Harl. MS. 5944, 113).

Transferred from the Department of Printed Books, 1900.

This woodcut has not been recognised as a Beham by Dr. Pauli, but I attribute it without hesitation to the same artist as no. 144. These two subjects are markedly different in treatment from all the rest of the series, and agree with one another in many respects, *e.g.* in the treatment of velvet and of the folds of the dress. Notice also the hatching on the men's legs, and in the shadows on the ground. These two subjects also agree with one another, and differ from all the rest, in having the ground marked off at the top by a straight line, and then left quite white except where shadow falls.

This subject is reproduced by Hirth as no. 73.

Bartsch, who does not describe the series in detail, mentions this specially as the second of the woodcuts, representing the young bride with her two attendants (Brautführer). One other lady in the series (Hirth 56) wears a somewhat similar crown.

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[1] The courtly dance of this period was a measured walk to the sound of music, without any hasty, springing motion (*see* p. 330).

145a. A LADY WALKING BETWEEN TWO GENTLEMEN.

[Size of sheet, 283 × 213.] A much later impression. Watermark, a small orb (Reichsapfel), diameter, 20 mm., with a cross over it. On the back are printed two designs for ornate columns, by an unknown Nuremberg artist.
In the inventory of 1837.

146. THE VILLAGE FAIR. 1535.
B. 168. R. 263. A. 245. S. 283. Pauli 1245 I.

In the middle a number of peasants are carousing at a table in front of a tavern. Farther to l. are various stalls and booths. A quack dentist is attending to a patient's teeth, while a woman picks his pocket. By the table behind is placed a placard with the words, "Hi guten Ti | riact vnd | Wurmsam." Farther back a newly married couple are being blessed by the priest at the church door; the wedding guests, two and two, form a procession in the street. On a hill above the village stands a castle. Outside the village to r. all kinds of sports are being carried on, such as dancing, skittles, sword-dancing, climbing the greasy pole, horse races and foot races. The prizes for the racers, a wreath, a pouch, and a pair of boots, are attached to poles with the flags of the Empire, Nuremberg, and Augsburg. Near the pole an ugly brawl is going on, in which one of the combatants has lost a hand. Near the l. upper corner is Beham's later monogram with the date 1535 above it. Single border. Printed from four blocks.

[358 × 1138.] Fine impression of the first state. Watermark (only on the second sheet), a fleur-de-lis on a shield, surmounted by a cross.
Presented by W. Mitchell, Esq., 1895.
Another impression of the first state is at Stuttgart; the second, according to Pauli, has Glockendon's name; the third, Glockendon's name and address; the fourth (without the date), Hans Weygel's name and address; the fifth has nothing but the monogram.

146a. THE VILLAGE FAIR. Pauli 1245a.

Copy.

The inscription on the quack's placard is, "Wilde Boe | ren Salue." Beham's monogram is retained, but there is no date or address. The execution is inferior.

[358 × 1126.] Good impression. Watermark, large imperial eagle.
Purchased from Mr. Tiffin, 1851.
The copy is Flemish. Another impression, according to Pauli, has the address, "T'hantwerpen by Robert de Ceoille in den gulden Pellicaen." There is also a small copy, in reverse, engraved by J. T. de Bry.

[147–149.]

LANDSKNECHTS.

These belong to a series, partly by Nuremberg, but chiefly by Augsburg artists, which were re-issued by David de Necker at Vienna, and have been reproduced by Breunner-Enckevoërth, "Röm . Kais . Majestät Kriegsvölker," Vienna, 1883, with text by Jacob von Falke. Others of the series have been attributed to Beham by Dr. W. Schmidt (*Rep. f. Kunstw.* xvii, 368); but they are rejected by Pauli, who mentions them as nos. 1455–1460. Contemporary copies of the original woodcuts were issued at Nuremberg, partly by Meldemann and partly by Guldenmund. Some of these were drawn by Flötner.

147. A LANDSKNECHT. Pauli 1255.

He stands, facing a little to r., holding a spear in his l. hand, while his r. hand is extended. His short sword hangs at his back. He wears a wide-brimmed hat with feathers. No signature or border-line.

[267 × 151 (cut).] Early impression, without watermark (*see* no. 149).
Purchased from Messrs. Smith, 1845.

148. A DRUMMER. Pauli 1257.

He stands, bareheaded, to the front, but with his head to r., beating his drum. His hat with feathers is slung round his neck, and hangs behind his r. shoulder. No signature or border-line.

[255 × 142 (cut).] Early impression, without watermark (*see* no. 149)
Purchased from Messrs. Smith, 1845.

149. A FIFE-PLAYER. Pauli 1258.

He stands, to the front, but turning a little to l., wearing a wide-brimmed hat with feathers, and playing the fife. The case of the instrument and a short sword hang behind his back. No signature or border-line.

[260 × 125 (cut).] Early impression on old paper, uniform with nos. 147–148; watermark, small high crown.
Purchased from Messrs. Smith, 1845.

149a. A FIFE-PLAYER.

Copy, not described by Pauli.

A close copy, in almost all respects, of the cut described above, but the work is much coarser and the case is drawn in black line on white, not in white line on black, as in the original. The sheath of the sword is black, and the five slanting white lines which it has in the original are omitted. No signature or border-line.

The following inscription, printed in type, stands at the head of the woodcut:—

"Pfeyffer.
¶ Ich sol euch pfeyffen ein nwes lied.
So sagt man es wol wrden fryd
Doch hoff ich es sey als erlogen
Der Türck ist erst zů Feld gezogen.
Mit gantzem herr vnd grosser macht :
Wir muessen thřn mit Im ein Schlacht."

The verses are in two columns, of three lines each.

[257 × 170.] Early impression, without watermark.
Provenance not recorded.

150. HEAD OF AN OLD MAN WITH A BEARD. 1521.
A. 253. S. 315. Pauli 1259.

The old man is turned in three-quarter face to r., and wears a wide-brimmed hat and a mantle. In the l. upper corner is the date 1521. No signature. Single border-line.

[77 × 66.] Good, early impression. No watermark.
Purchased from Mr. Bihn, 1873.
This fine and characteristic work of Beham's is very rare. Another impression is in the v. Lanna collection at Prague (Singer 1405). Here it was formerly placed among the works of Lucas van Leyden, to whom it was attributed by Passavant (iii, 11, 22) and Dutuit (ii, 100, 31).

† HEAD OF AN ELDERLY MAN, CLEAN SHAVEN. Pauli 1260.

Early monogram.

Reduced reproduction [77 : 79] of the only known impression [102 : 103], at Oxford (Bodleian Library, Douce Woodcuts, vii, 59).

This is a direct copy, enlarged to more than twice the size of the original, from the man in the middle of the family group in Dürer's woodcut of 1511, B. 97.

vi. ILLUSTRATIONS TO THE DRAWING-BOOK; PLAYING-CARDS; ORNAMENTAL DESIGNS; HERALDRY.

[151–154.]

Woodcuts from "Das Kunst- und Lehrbüchlein."

Eighteen woodcuts, Pauli 1270–1287, appeared in seven editions of the book, from 1546 to 1594; two more, Pauli 1288, 1289, only appeared in the last edition, 1605. Beham seems to have projected some such publication as early as 1528, under the influence of Dürer's work on proportion. He actually published a work on the proportions of the horse in that year, but the work on the human head and figure did not appear till 1546, though some of the woodcuts, at least, are earlier. It is difficult to understand on what principle they are dated in certain cases. Some early impressions of Pauli 1270, for instance, bear the date 1528, which probably means that the cut was made in that year; but the date itself must have been inserted later, for it is accompanied by the late form of the monogram,[1] while the figures in the date, though they resemble those which occur in some early works of the years 1521, 1522, etc., also agree closely with those of the date 1546 on a special impression of Pauli 1284.

In the case of Pauli 1281, the date 1546 is certainly misleading, for the block had already been used, without any date over the monogram, in a book published in 1540. Pauli 1283 is probably much earlier than

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[1] Dr. Pauli states that the monogram is the early one, but this is a mistake, as regards the impressions at Berlin and London. Dr. Lippmann considers both date and monogram as a later addition.

1546, the date which it bears in the book, while on Pauli 1277 (undated) it is quite clear that the monogram is a later insertion, for a small oblong piece of the actual design, immediately above the monogram, has been drawn again on the same piece of wood as the latter and inserted with it, so that the edges of the new piece are visible. It seems, on the whole, that when Beham at length made up his mind, in 1546, to publish his "Kunst- und Lehrbüchlein," he collected a number of blocks of earlier date, some of which had been used for other purposes, while he added new ones to complete the illustrations, and endeavoured, by inserting the date 1546 and the corresponding monogram in the older blocks, to convey the impression that the whole work was new. The London impressions of Pauli 1270 and 1284, which are uniformly printed on stout paper and without text or any other woodcut on the back, seem to be proofs printed for some special purpose (not earlier than 1546), and not fragments of any edition of the book.

151. TWO MALE HEADS AND TWO SKULLS. Pauli 1279.

At the top, l., a man's head in profile to l., r., a man's head facing directly to the front. Below these are two skulls in the same position, drawn on one block and connected by an indication of the shelf on which they rest and a wall behind them.

Each head is printed from a separate block and the two skulls from a third; but the blocks are combined in this way on the page in all the editions of the book. The interval between the two heads at the nearest point is 11 mm., whereas in the edition of 1565 it is only 6 mm.

[Size of page, 130 × 122 (cut).] On white paper without watermark. From an edition not identified. On the back (recto of the leaf), is an impression of Pauli 1281.
Purchased from Messrs. Evans, 1853.

151a. THE TWO SKULLS ALONE. Pauli 1279.

Under the two skulls is the date 1528 with the late monogram below it (*see* above). Over them is printed with movable type, "Inn solicher form und gestalt hab ich dir mein lieber iunger diese | Todten haubter fuer gerissen."

[Size of leaf, 92 × 129; the woodcut alone, 60 × 129.] On stout, yellowish toned paper without watermark; on the back the number *243*, written by an old hand.
Purchased from Messrs. Evans, 1857.

152. HEAD OF A BEARDED MAN. Pauli 1280.

The head and shoulders of an elderly man, bareheaded, with a long beard, are drawn in three-quarter face to l. No date or signature.

[108 × 97.] An impression from some edition of the book, with Pauli 1281 printed on the other side.
Presented by W. Mitchell, Esq., 1895.
Impressions exist with the date 1546 and monogram.

153. AN ALLEGORY. Pauli 1281.

A winged female genius, turning to r. and looking down, sits on Death, a skeleton huddled together and crouching on the ground. She wears a crown of stars; her r. hand rests on a vase. A winged boy, standing before her with his back to the spectator, holds up with both hands a veil which passes over the woman's l. arm and leg. At the top, near the r. corner, are the date 1546 and the late monogram.

[Woodcut alone, 123 × 105.] Two impressions; *see* nos. 151, 152.
This woodcut, without the date, occurs on the title-page of Cornelius Agrippa, "Vom Adel vnd Fürtreffen weibliches Geschlechts," 1540. (*See* p. 443, no. 30.)

154. A PEASANT. Pauli 1284.

He wears a wide-brimmed hat, and stands, looking up to l., pointing in the same direction with his l. hand, while he carries a large jar under his r. arm. To r. the date 1546 and late monogram.

[Size of woodcut, 91 × 51.] Good impression, uniform in every respect with no. 151a. The number *241* written on the back shows that the two prints have been kept together for a very long time.
Purchased from Messrs. Evans, 1857.

† PLAYING-CARDS. Pauli 1290-1337.
(Reproductions.)

Facsimile by the Reichsdruckerei, Berlin, of the Deuce, "Ober," "Unter," and King of each suit, Pomegranates, Roses, Leaves and Acorns.

Presented by Dr. F. Lippmann, 1902.

PLAYING-CARDS. Willshire, G 138. Copies of Pauli 1290-1337.

Anonymous woodcut copies, in the same direction, of the complete pack of forty-eight cards, printed on three sheets and not cut up. One sheet contains the same subjects as the Berlin facsimile described above, but not in the same order. There is no monogram, and the ground on which the figures stand is omitted. The Deuce of Acorns has the arms of Augsburg substituted for those of Nuremberg. Each card from deuce to ten has the Roman numeral above, the Arabic below, as in the originals. The cutting is inferior.

[Size of each sheet, 383 × 267.] Good impressions; watermark, a three-pointed crown in a circle.
Provenance not recorded.
The cards are described more minutely by Willshire, "Catalogue of Playing-cards in the British Museum," 1876, p. 203. The author attributed them, with a query, to Beham, but he was not aware of their relation to the genuine Beham pack, nor did he recognise the Augsburg arms. These copies are not described by Dr. Pauli. They remain in the collection of playing-cards.

155. VINE PATTERN, WITH A SATYR FAMILY.
H. 2104. P. (Dürer) 206. Pauli 1342, 1342a.

In a tangle of interlacing vine-stems a naked woman, crowned with oak leaves and acorns, sits l., turning to r., but with her head bent down to l. A child leans over her knee. A satyr, crowned in like manner, playing a kind of single bagpipe, sits r. on a higher branch, facing l. A large fantastic bird and a smaller one behind it are perched over the woman's head.

To complete the pattern, the same composition has been drawn in reverse, perhaps by another hand, as the drawing is not so free and spirited. There are thus two satyrs, back to back, and two women facing one another at opposite ends of the whole sheet. In the second half the back of the satyr is shaded, for the light is supposed to fall on the whole from the r. side.

The pattern was meant to be further continued, as here, by placing two of the pairs one above the other, and so on, till a whole wall or other large surface could be covered.

[Single design, 532 × 322; whole sheet, containing both original and repetition twice over, 1,072 × 655.] The sheets printed from the original block are grey and not so well and uniformly printed as the copies; but the pattern is very fine and effective when shown on this large scale. Early impressions. Watermark on all four sheets, a serpent, upright, with three bends in its body.

Provenance not recorded.

The motive of the satyr family is freely adapted from Dürer's engraving of 1505, B. 69. I fully agree with Drs. Schmidt and Pauli in attributing this fine design to Beham. It is an important work of his Nuremberg period.

155a. VINE PATTERN, WITH A SATYR FAMILY.

Lithographic copy by Retberg, *Naumann's Archiv*, x, 284, 5, printed in brown on a blue ground.

Presented by Herr F. Prestel, 1870.

The same design, printed on linen in blue and gold, has been used for the binding of Dr. Lippmann's facsimiles of the drawings of Dürer.

156. FRIEZE, WITH TWO TRITONS.

II. 2103. P. (Dürer) 207. Pauli 1346.

Two monsters, with human head and trunk, beast's claws, and fish-like tails, hold a jewel between them, while each swings in the other hand a pair of fish slung on a cord. There is a border of large and small beads above, and of perforated disks below. No signature.

[220 × 455.] Good impression, though not very early. Watermark, serpent, as in no. 155.

In the inventory of 1837.

156a. FRIEZE, WITH TWO TRITONS.

Lithographic copy by Retberg, *Naumann's Archiv*, xi, 66, 7, printed in purple, with a dull yellowish-green background, on brown paper. The composition is repeated to show its effect when used as a continuous frieze.

Presented by Herr F. Prestel, 1870.

157. THE ARMS OF THE LÖFFELHOLZ FAMILY.

II. 2134. P. (Dürer) 215b. Pauli 1350.

[175 × 130.] Modern impression from the block which belonged to Herr Cornill d'Orville, and is now in the Stadtbibliothek at Frankfort-on-the-Main. Presented by

Herr Cornill d'Orville in 1873 to W. Mitchell, Esq., and by him to the British Museum, 1895.

The drawing of the lambs is quite characteristic of Beham.

158. THE ARMS OF THE PÖMER FAMILY.

B. (Dürer) app. 53. H. 2141. P. (Dürer) 315. Pauli 1351.

The escutcheon, with crest, helm, and mantling, is placed under a round arch flanked by columns. A blank tablet below has a cherub's head at either end. In the corners are four small escutcheons with the arms of the following families: at the top, l. Pömer, r. Rummel; below, l. Schmiedmaier of Schwarzenbruck, r. Bergmeister.

[163 × 114.] Good impression, without watermark.
Presented by W. Mitchell, Esq., 1895.

159. THE ARMS OF HECTOR PÖMER.

B. (Dürer) 163. H. 2140. Pauli 1352.

An escutcheon quartering the arms of Pömer with the gridiron of St. Laurence, with crest, helm, and mantling as in no. 158, is placed under an arch formed of boughs tied together, springing from columns. St. Laurence stands l. as supporter. In the four corners are small escutcheons with the arms of Pömer, Rummel, Schmiedmaier and Bergmeister, as in no. 158. Near the last escutcheon are the initials R. A. and the date 1525. On a white strip below the subject are the equivalents in Hebrew, Greek, and Latin of the text: "To the pure all things are pure," and the name D. HECTOR POMER PRÆPOS. S. LAVR., all cut on the block.

[295 × 195.] Good impression, watermark indistinguishable.
Presented by W. Mitchell, Esq., 1895.

The initials R. A. have been interpreted since Heller's time as the signature of the wood-engraver, Hieronymus Andreä or Resch, but it is not clear why he should have signed with both these letters.

Hector Pömer (1495–1541) was ordained priest in 1520, and became provost of the church of St. Laurence at Nuremberg. The four small escutcheons are interpreted as those of his father, Hector Pömer (d. 1499), his paternal grandmother, Brigitta Rummel, his mother, Anna Schmiedmaier, and his maternal grandmother, a Bergmeister.

160. THE ARMS OF LAZARUS SPENGLER.

B. (Dürer) app. 58. A. 2149. P. (Dürer) 324. Pauli 1353.

The escutcheon with the arms of Spengler, a half lily and half rose, surmounted by helm, mantling, and crest, is placed under a round arch, with its point resting on a skull. Below is a tablet with the inscription, VLTIMVS AD MORTĒ POST | OMNIA FATA RECVRSVS. No signature.

[135 × 91.] Good impression. No watermark.
Collections: Lepell (F. 234), Berlin Museum (duplicate), Mitchell.
Presented by W. Mitchell, Esq., 1895.

† ARMS UNKNOWN, WITH A SAVAGE MAN. S. 286. Pauli 1354.
(Reproduction.)

Photograph of the only known impression, at Dresden.

Presented by Prof. Max Lehrs, 1903.

vii. DOUBTFUL WOODCUTS.

Of the 102 woodcuts which have been attributed to Beham by various authors but rejected by Pauli (nos. 1400–1501), the few that are represented in this collection will be described under the names of the masters to whom they rightly belong, or left among the anonymous subjects. I have inserted here a few pieces not described by Pauli, in which Beham may have had a hand, though I do not attribute them to him with conviction.

161. TWENTY-FOUR SMALL ROUND SUBJECTS ON ONE SHEET.

(1) A lady in a hat with feathers, walking to l., is followed by Death as a skeleton.

(2) Venus (?), a winged figure, with the l. arm extended, and Cupid, holding a bow, r., standing on clouds.

(3) The Fall of Man. Adam stands to l. and Eve to r. of the tree, round whose trunk the serpent is coiled, holding an apple in its mouth.

(4) A naked woman standing, holding a fool's cap in her r. hand, while a fool puts his arms round her.

(5) A man and woman sitting side by side on a bed.

(6) Five fools dancing in a circle.

(7) David and Bathsheba. The latter sits l. bathing her feet in the water.

(8) Pyramus and Thisbe. The former reclines with head to r., the latter kneels near him l.

(9) Lucretia. She sits, naked, to r. on the side of her bed, and stabs her breast with a dagger.

(10) A man leans his head on the lap of a woman who sits behind him laying her hands on his shoulders. Trees to l.

(11) The Judgment of Paris. The three goddesses stand l. before Paris, who reclines in the same attitude as Pyramus in no. 8.

(12) The idolatry of Solomon. The king kneels l., his wife standing by his side, before an image standing on a column.

(13) A fool puts his hand under a woman's dress.

(14) Two lovers embracing one another, partly hidden by trees.

(15) A young man playing the lute, with his mistress sitting beside him on a low bench.

(16) Two peasants walking to l. followed by a man playing the bagpipes.

(17) A man in a hat with feathers (the Prodigal Son?) sitting at table between two women. To l. a fool playing the guitar.

(18) A woman on horseback riding to l.

(19) A young man in a mantle, with a feather in his hat, stands l. holding out his r. hand to a girl who stands before him. A tree l.

(20) Two lovers sit side by side on a grassy bank. Tree l.

(21) Outside a tent Judith puts the head of Holofernes into a bag held by her maid.

(22) Two peasants carry a pole on their shoulders, on which a third man sits astride, balancing himself with his arms.

(23) A monk, with cowl over his head, sits on a bank caressing a woman.

(24) A young man r. offers a large double beaker to a young woman l. Both are bareheaded.

Each subject is enclosed in a fourfold border. Inner diameter 28, outer diameter 34 mm. Late impressions, arranged in four rows, of six subjects each. No watermark.

Purchased from Mr. Cohn, 1880.

These woodcuts recall the style of Beham as exemplified in the Bible illustrations on a small scale, Pauli 272, 359–527, 528–674 and the calendar cuts, 1211–1219, though the execution is coarser. They are not copied from other woodcuts by Beham, and I have little doubt that they reproduce original designs by him, though the blocks from which they are printed may be copies. These small circular cuts were probably made for the decoration of the "men" in the game of draughts or backgammon.

162. TWENTY-FOUR SMALL ROUND SUBJECTS ON ONE SHEET, IN PART COPIED FROM NO. 161.

(1) A drummer l. and a fife-player r., both standing.

(2) A woman seated, to r., looking at herself in a mirror.

(3) A woman walking to r., followed by Death. Copy, in reverse, of 161 (1).

(4) A couple of peasants dancing, to r.

(5) Pyramus and Thisbe. Copy, in reverse, of 161 (8).

(6) David and Bathsheba. Copy, in reverse, of 161 (7).

(7) A man and woman. Copy, in reverse, of 161 (10).

(8) A Turk with a small banner, riding to l.

(9) Peasants and a bagpiper. Copy, in reverse, of 161 (16).

(10) Lucretia. Copy, in reverse, of 161 (9).

(11) Two peasants carrying a third on a pole, to r. Copy, in reverse, of 161 (22).

(12) Venus and Cupid. Copy, in reverse, of 161 (2).

(13) A man offering a double beaker to a woman. Copy, in reverse, of 161 (24).

(14) Two lovers seated on a bank. Copy, in reverse, of 161 (20).

(15) A man l. playing the bass viol and a woman r. playing the guitar.

(16) Christ on the Cross, between St. Mary l. and St. John r.

(17) A man and woman at table; another person l. in the background; before the table a large wine-jar.

(18) A woman, sword in hand, about to kill a man who has fallen at her feet on the floor of a room.

(19) A man sitting by the side of a cradle; a stove in the background, r.

(20) A man standing in a room near a tub; a woman behind him.

(21) Samson, to r., breaking the jaws of the lion.

(22) Judith, facing to front, with a curved sword in her r. hand, the head of Holofernes in her l. hand.

(23) The bust of an antique warrior in a helmet, in profile to r.

(24) The bust of a woman in a hat with feathers, three-quarter face to l.

Each subject is enclosed in a fourfold border. Inner diameter 26, outer diameter 32 mm. Late impressions, arranged in six rows, of four subjects each. Watermark, a dog.

Purchased from Mr. Cohn, 1880.

The execution of the copies is very inferior to that of the originals, poor as the latter themselves are. Those subjects in no. 162 which are not copies from no. 161 may nevertheless be based on designs by Beham which have perished.

[163, 164.] Two illustrations from Schwartzenberg, "Beschwerung der alten Teüfelischen Schlangen." Hans Herrgott, Nuremberg, 1525; 4to. Muther 1265. (*See* p. 441, no. 4.)

163. CONFESSION.

A monk, with cowl over his head, sits r. in a chair, hearing the confession of a layman who kneels before him. Single border.

[98 × 97.] The heading of the page (leaf lxij, recto) is "Von der Beycht."
Presented by Sir A. Wollaston Franks, K.C.B., 1895.

164. COMMUNION.

An altar lies obliquely across the l. side. Before it, a priest, vested in alb, amice, and crossed stole, but without a chasuble, is about to give the Host to a man who kneels before him with folded hands. Another man and a woman stand in the background.

[98 × 97.] The heading of the page (leaf lxv, verso) is "Vom Testament Christi."
Presented by Sir A. Wollaston Franks, K.C.B., 1895.
While no. 163 is one of the worst, no. 164 is one of the best illustrations in the book, and some of the types of face may be compared especially with no. 131 (Pauli 1197).

Copy from an engraving by Beham.

165. THE DEPARTURE OF THE PRODIGAL SON FROM HIS FATHER'S HOUSE. After Pauli 33.

The composition is reversed, and the second son r. wipes away his tears with his r. hand.

[215 × 332.] Late impression.
In the inventory of 1837.
In the details of architecture and landscape this copy is far more faithful to the original engraving than that described by Bartsch (viii, 235, 125) and Pauli (33d), of which the block is preserved in the Derschau collection. Pauli describes (33c) another woodcut copy in the direction of the original, but this reversed copy is undescribed.

APPENDIX TO BEHAM.

TABLE I.—SUMMARY OF THE WOODCUTS REPRESENTED IN THIS COLLECTION, IN THE ORDER OF PAULI'S CATALOGUE.

α. *In Books* (*see* pp. 440–445).

Pauli 271–674, 703–747, 753–766, 833–858, 899, 911, 927–1110, 1118, 1119, 1124–1196, 1199d–1210d, 1211–1219, 1239–1242, 1262–1289, 1338, 1355.

(This list does not include late impressions from the Derschau blocks, published by R. Z. Becker.)

β. *Separate Woodcuts* (*see* pp. 446–484).

No. of Pauli.	No. of this Catalogue.
271	1
272 (1)	2
273	3 (6), 4 (6)
274	3 (2), 4 (2)
275	3 (4), 4 (4)
276	3 (8), 4 (8)
277	5
278	6
279	7
280	8
284	9
285	10
287	11
291	12
294	13
295	14
297	15
299	16
306	3 (1)
309	17
313	3 (3)
315	3, 18
317	19
321	20
322	21
325	22
326	23
328	24
329	25
330	26
331	27
332	3 (7), 28
333	29
334	3 (5), 30
337	31
342	32
346	33
347	34
348	35
350	3
352	4 (1)
353	4 (3)
354	4 (5)
355	4 (7)
356	4, 36
368	37
687	38
687b	38a, b
689	39
690	39
691	40
692	41
693	42
694	43
695	46
696	47
697	44
698	45
699	48
700	49
767	55
768	56
769	57
770	58
771	59
772	60
773	61
774	62
775	63
776	64
777	65
778	66
779	67
780	68
781	69
782	70

No. of Pauli.	No. of this Catalogue.
783	71
784	65
785	72
786	73
787	74
788	75
789	76
790	77
791	78
792	79
793	80
794	81
795	82
796	83
797	84
798	85
799	86
800	87
801	88
802	89
803	90
804	91
805	50
806	51
807	52
808	53
809	54
818	92
819	93
820	94
821	95
822	96
823	97
824	98
825	99
827	100
829	101
829b	101c
831	102
832	103
878	104
886	105
887	106
887a	106a
888	107
889	108
889b, c	108b
890	109
892	110
897	113
898	114
900	112
903	116
904	117
905	118
906	119
907	123
908	120
909	121
910	122
1115	124
1116 (1–2)	125
1118	126
1119	127
1120	128
1122a	129
1123	130
1197	131
1211	135
1214	132
1216	133
1217	134
1221	136
1223	137
1224	138
1229	139
1231	140
1232	141
1235	142
1236	143
1237	144
1245	146
1245a	146a
1255	147
1257	148
1258	149
1259	150
1279	151
1280	152
1281	153
1284	154
1342	155
1346	156
1350	157
1351	158
1352	159
1353	160

TABLE II.—AN ATTEMPT TOWARDS A CHRONOLOGICAL ARRANGEMENT.

a. Dated Woodcuts, in chronological order.

The sign * indicates that the date which appears on the woodcut is subject to suspicion.
The sign † indicates that the subject is represented in this collection by a reproduction.

	Pauli.	Dodgson.
1520	901	†
,,	1232	141
1521	823	97
,,	824	98

	Paull.	Dodgson
1521	825	99
,,	888	107
,,	889	108
,,	895	†
,,	899	p. 441, nos. 1, 2
,,	900	†
,,	1117	†
,,	1259	150
,,	—	— H. 1791; *Repert.* xxv, 468, 2
1522	822	96
,,	891	†
,,	1113	—
,,	1114	†
,,	1122	†
,,	1229	139
1525	1352	159
1528	1279*	151*
1530	1115	124
1535	820	94
,,	821	95
,,	1245	146
1539	1116 (1–2)	125
1546	1280	152
,,	1281*	p. 443, no 30; 153
,,	1283*	p. 445, nos. 43, 44
,,	1284	154
,,	1344	—

β. Woodcuts of which the date of publication is known.

	Paull.	Dodgson.
1523	1338* (earlier)	p. 441, no. 3; *Repert.* xxv, 468
(1525	—	p. 441, no, 4; *Repert.* xxv, 469, 8–17)
1526	878	104
,,	1124–1196	p. 441, no. 6
1527	675–686	—
,,	689–690	39
,,	1199–1210	—
,,	1248	—
,,	1339	—
,,	1341	—
1528	1247	—
,,	1262–1269	p. 445, nos. 43, 44
1529	359–674	p. 442, nos. 9, 10; 37
,,	1340	—
1530	691–700	40–49
,,	703–747	p. 442, no. 11
,,	879*–883* (earlier)	— *Repert.* xxv, 468
1531	885* (earlier?)	†
,,	904–910	117–123
1533	271	1
,,	277–356	p. 440, nos. 1, 2; 3–36
,,	911	p. 442, no. 12
,,	927–1110	p. 442, nos. 12, 15, 16, 18; p. 443, nos. 19, 25–27
,,	1211–1219	p. 444, nos. 32–35, 39, 40, 42; 132–135
1534	272–276	p. 442, no. 13; 2–4
,,	357–358	p. 442, no. 14
1535	1237	144
,,	—	145
1536	1116 (7)	—
,,	1239–1240	p. 443, no. 20
,,	1355	—

	Pauli.	Dodgson.
1537	1118–1119	p. 443, no. 22; 126–127
1539	833–858	p. 440, no. 3; p. 443, no. 28
1540	1281	p. 443, no. 30
1542	1116 (1–6)* (part earlier)	125
1544	1220	—
,, ...	1261	—
1546	1270*–1289* (part earlier)	p. 445, nos. 43, 44
,, ...	764 (*see* Pauli, p. 491)	p. 444, nos. 38, 41
1551	753*–766* (earlier)	p. 444, nos. 38, 41
,, ...	1241*–1242* (earlier)	p. 444, no. 33

γ. *Undated Woodcuts roughly grouped.*

1520–1525.

Pauli—818, 819, 829, 886, 887, 890, 892–894, 896, 898, 902, 903, 1123, 1197, 1227, 1228, 1230, 1231, 1233, 1234, 1290–1337, 1342, 1351.

1525–1531.

Pauli—701, 702, 748–752, 767–809, 827, 835, 897, 1111, 1112, 1224–1226, 1235, 1236, 1250, 1252, 1253–1258, 1260, 1350, 1353.

1531–1535.

Pauli—687, 688, 831, 832, 913–926, 1120, 1346–1348.

1535–1550.

Pauli—1220–1223, 1343, 1345, 1349, 1354.

This division into periods is experimental, and, in many cases, not founded on satisfactory evidence. Perhaps some of the numbers printed above should have been included in the following group, which is composed mainly of woodcuts that I do not know or have not seen recently enough to be able to express an opinion as to their date.

Period uncertain.

Pauli—810–817, 826, 828, 830, 859–877, 884, 912, 1121, 1198, 1238, 1243, 1244, 1246, 1249, 1251.

TABLE III.—PUBLISHERS (in most cases also the cutters) OF BEHAM'S WOODCUTS.

	Pauli.
Hans Adam	1235, 1236
Albrecht Glockendon	832, 904–910, 1120 II, 1226
Hans Guldenmund	1237, 1248, 1425
Lucas Mair	691 II–700 II
Nicolaus Meldemann	691 I–700 I, 1115, 1122, 1250, 1422
Wolfgang Resch	(1113), 1114
Hans Weigel	687
Christoph Zell	913–926

VI.—ANONYMOUS IMITATORS OF HANS SEBALD BEHAM.

GROUP A.—"PSEUDO-BEHAM." NOS. 1–5.

Dr. Pauli has invented this provisional designation for an unknown Nuremberg draughtsman who occasionally comes very near to Beham.[1] His men and women have features of a strongly marked type, with sharp nose, eyes close together, a strongly emphasised jawbone, and often a frowning, discontented expression. Some of the better drawn heads are curiously like types which occur in Schön's later works, such as the Stem of Jesse, 1528, and I have been tempted to guess that the "Pseudo-Beham" may be Schön himself in his latest development. This hypothesis, however, is not supported by the latest work that Schön signed, the drawing-book of 1538.

1. THE TABLE OF CEBES.

Willshire, i, p. 308, D 115b. Nagl. Mon. iii, p. 631, no. 64. Pauli 1427.

The subject is a progress from the entrance of life to its consummation, in which the pilgrim, after escaping from the snares of vice in the first circle, and knowledge, falsely so-called, in the second, finally climbs by the assistance of the virtues into the abode of the blessed, the circle of true wisdom, and is crowned by happiness.

The different localities and characters are explained by inscriptions printed with type, accompanied by numbers from 1 to 59. Outside the border-line, at the top, is the title, "Tabula Cebetis Thebani."

[385 × 302.] A fairly good impression, but not early; partly coloured in four tints, yellow, dark blue, dull pink and pale brown.

In the inventory of 1837.

1a. THE TABLE OF CEBES.

[373 × 300.] A later impression, cut at the bottom, on which the same inscriptions and numbers are copied in M.S.

Presented by W. Mitchell, Esq., 1895.

This impression was included in the exhibition of the works of Beham at the Burlington Fine Arts Club, 1877, no. 275. The block is in the Berlin Cabinet.

THE FOUR QUALITIES AND EFFECTS OF WINE.

Nagl. Mon. iii, p. 631, no. 76. Pauli 1429.

See R. Z. Becker, "Hans Sachs im Gewande seiner Zeit," no. 22. Early impressions bear the address of Georg Lanng, Formschneider.

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[1] *See* nos. 1427, 1429, 1450, 1451, 1453, 1454 of Pauli's catalogue of H. S. Beham.

2. TWO TURKS AND A NEGRO SLAVE. (After Dürer.)[1]

Two Turks in turbans and long gowns, walking to l. and looking up, are followed by a negro attendant in a shorter garment, also wearing a turban.

[240 × 200.] Good, late impression.
Presented by W. Mitchell, Esq., 1895.

The woodcut reproduces rather freely a drawing by Dürer in the British Museum, dated 1514, in pen and ink tinted with water-colours (Lippmann 93). That drawing itself is after a picture by Gentile Bellini, in the Accademia, Venice, representing the Procession of the Holy Cross, in the Piazza of St. Mark, in 1496. The woodcut has been attributed to Jost Amman (Andresen, i, 227, 70); but I am convinced that it is much earlier in date, about 1530, and the features, which are quite unlike those drawn by Dürer, are in the characteristic manner of "Pseudo-Beham." The negro is most altered; he is a much younger man in the woodcut than in the drawing, and his nose is smaller; he is also placed nearer to the Turk before him, so that his r. foot is concealed.

The block is in the Derschau collection, and modern impressions are to be found in Becker, B 91.

3. THE TURKS IN HUNGARY. 1532.

A procession, moving from l. to r., cut on three blocks. In front are four mounted Turks, of whom the first has a long feather in his turban. They carry lances with pennons, and human heads impaled on the points. These are followed by three mounted trumpeters. Next comes an officer riding alone, with a man's head impaled on the point of his sabre. He is followed by the litter of the Sultan, Soliman the Magnificent, which is carried by two horses and escorted by janissaries on foot. Soliman wears a crowned turban with plumes and carries a sceptre in his l. hand. Four mounted officers with splendid plumes follow the litter, and a squadron of lancers, leading captives in chains, bring up the rear. A child, with its body nearly cut in two, lies by the roadside. The background l. is filled with burning villages, and r. is represented the unsuccessful Turkish attack on the town of Güns. At the top, outside the border, is printed, "Ein Klag zu Gott, vber die grausamliche manigfaltigen wůterey, desz Blutdirstigen Tůrcken vmb gnedigė hilff."

[251 × 1143.] A rather late impression. Watermark, a quatrefoil within a circle; in the quatrefoil a cross on a triple mount.
Purchased from Mr. Evans, 1849.

The subject appears to be undescribed. The features of the European captives show all the characteristics of "Pseudo-Beham."

4. A PROCESSION OF SOLDIERS. (Four sheets.)

B. 170. R. 274. A. 268. S. 295. Pauli 1450.

The followers of an army, both men and women, march to r. preceded by a mounted officer and followed by two baggage waggons. The procession includes two Turkish prisoners, a camel, dogs, ducks, and poultry. Death, crowned and mounted on an old jade, brings up the rear, escorted by two skeletons carrying scythes.

[Whole sheet, 310 × 1560.] Good, early impression. Watermark, imperial eagle.
In the inventory of 1837.

Repr. Hirth, i, 506. The draughtsman approaches Beham rather closely in some of the types on the l. sheet.

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[1] *See* p. 345, no. 3.

5. A PROCESSION OF SOLDIERS. (Eight sheets—originally nine.)
Nagl. Mon. iii, p. 632, no. 82. Pauli 1451.

The procession moves from l. to r.

The contents of the several blocks (numbered from r. to l.) are as follows :—

(1) A mounted officer, accompanied by two halberdiers on foot.
(2) Two bearded halberdiers ; five musketeers.
(3) Five musketeers ; five spearmen.
(4) Five spearmen ; five spearmen.
(5) Five halberdiers ; five men with long swords and a single halberdier.
(6) A drum and fife band, a standard-bearer and a halberdier with his arm reversed.
(7) Five halberdiers (one has an arm of different shape) ; five spearmen.

(Here a sheet is lost. No. 7 contains the butt ends of the shafts of three spears, of which the continuation is missing. Nagler describes the procession as consisting of nine sheets, but no complete set is at present known.)

(9) The points of four spears (continued from 8), and three mounted soldiers.

[Average height of sheet, 310 ; no. 6, 370 ; width varying from 215 to 400.] Fairly good, old impression, on brownish paper without watermark.

In the inventory of 1837.

Group B. Nos. 6–17.

The woodcuts which I place in this group have much in common with Group A, and some may be by the same draughtsman They are, however, inferior in quality, and I prefer to place them in another class. They are, without exception, long and narrow in shape, and are for the most part illustrations of poems by Hans Sachs or others. They have not sufficient unity of style to rank with certainty as works of a single artist.

6. THE PARABLE OF THE SOWER.

To l. Christ is telling the parable to the apostles, foremost among whom are St. Peter and St. John. To r. the sower is scattering the seed, some of which falls among stones or thorns, or is devoured by birds.

[184 × 278.] Early impression ; watermark, imperial eagle, with heart-shaped body.

In the inventory of 1837.

St. John has the features specially characteristic of the men in this group.

7. THE CRUCIFIXION.

The cross of Christ, in the middle, with a skull at its foot, faces directly to the front ; those of the two thieves on either hand are placed obliquely. St. John, the Virgin, and two other women stand to l. of the central cross ; to r. are the centurion and other soldiers. Beyond the r. cross three men are throwing dice for the seamless robe. In the distance l. a troop of soldiers are re-entering the city gate, followed by men bearing the ladder and the reed with a sponge upon it. In the upper corners

l. and r. are sun and moon; in the background mountains and trees. Single border.

[170 × 358.] Rather late impression; watermark, a horse with some oval object above it.
Purchased at the Brentano sale, 1870 (lot 132).
Hardly good enough for "Pseudo-Beham."

8. THE THEOLOGICAL AND CARDINAL VIRTUES.

Faith, Charity, Hope, Prudence, Justice, Temperance and Fortitude are represented by groups of women, placed, in the order named, in an architectural setting, which is not connected throughout, but different in character at each compartment: Justice and Temperance form the only exception to this. The whole is cut on two blocks; the join occurs in the midst of the compartment representing Prudence. Single border.

[195 × 735.] A rather late impression. No watermark.
In the inventory of 1837.
This undescribed woodcut can hardly be by "Pseudo-Beham," while it has much in common with some of the subjects that follow (*e.g.* nos. 10–12 and 15). It contains two obvious imitations of Beham: the figure of the Almighty above the group of Justice, and the emblems of the world, Death and the Devil, in the group of Fortitude, which may be compared with Pauli 878 (p. 459, no. 104).

9. THE RIDER AND THE NINE MUSES.

B. 166. R. 266. A. 260. S. 294. Pauli 1422.

The rider, who halts near the entrance of a wood, is met by the Muses running towards him along a path from l. to r., in rows of three, with scrolls in their hands or fluttering over their heads. No signature. Single border.

[176 × 285.] Late but old impression, with no lettering in the scrolls. Watermark, an escutcheon.
In the inventory of 1837.
This is an illustration of a poem by Hans Sachs, "Clagred der Neūn Muse oder Künst vber Teütschlandt," in which the poet, hunting in the Black Forest in January, meets a lady whom he takes for Diana attended by her Nymphs. The poem is printed in four columns under the old impression at Gotha (Sammelband ii, 80), with the date 1535, Meldemann's monogram and the address, "Nicolaus Meldeman Brieffmaler zu Nürmberg am Kornmarckt zū der blaben thūr gegen dem Prunnen uber." The scrolls contain the names of the Muses printed with type in the following order (from l. to r.), Caliope, Vrania, Terpsicore, Eratho, Polimnia, Thalia, Melpomene, Euterpe, Clio. Another early impression, in the university library at Erlangen, has Meldemann's monogram beneath the third Muse from the left, but not the date or printed title. Neither impression has any other signature than that of the wood-engraver.
The woodcut has been attributed to Schäufelein by Seidlitz and Pauli on the strength of the monogram HS, altered by hand to HSB, in the r. upper corner of the Dresden impression. This monogram, however, whether inserted in the block or stamped on, is of no importance in comparison with the evidence of style and the absence of any signature except Meldemann's on the earlier impressions described above. The drawing of this woodcut cannot be reconciled with the style of Schäufelein in 1535, or indeed at any date. The work stands much nearer to Beham; see, for instance, the treatment of the trees in the Stag-Hunt, Pauli 1224. Another cut with Meldemann's mark, at Erlangen and Gotha, a shepherd pointing out the way to a huntsman while a wolf looks out of a cave l., is by the same artist; the trees have their roots out of the ground. (*See Repertorium*, xxv, 470.) Other cuts in this style are at Gotha. A small, reversed copy of the present woodcut [75 × 65] occurs in "Klagredt der Neun Muse oder Künst uber gantz Teutschlandt," printed by G. Merckel, Nuremberg, 1558.

10. TYRANNY IN CONFLICT WITH REASON, JUSTICE AND RELIGION.

B. (Dürer) app. 33. H. 2061. Pauli 1425.

For a description of this subject, *see* p. 358, no. 26.

[Size of sheet, 177 × 404.] Late impression, without watermark.
In the inventory of 1837.
This subject has been attributed to Beham by Dr. W. Schmidt (*Repertorium*, xx, 479), and I was myself inclined to the same opinion after seeing the early impressions of 1525 and 1526, by which alone the woodcut can be fairly judged. But there is little, in point of fact, that reminds one of Beham, except the head and hat of the tyrant; and Dr. Pauli is most likely right in rejecting the attribution.

11. THE TRIUMPH OF FOLLY.

To l. fools' caps are being distributed by women to a crowd of men, who receive them eagerly. One, who wears a crown, is intended for Solomon. Over the group is the inscription, "wer dem klayd enthweichen kan: Der ist weyser dan konig Salomon." In a cart, loaded with caps, stands a woman, exclaiming: "falsche trew macht lappen | kumpt her ich geb euch allē kappē." After the cart come six fools carrying poles, to which are affixed tablets with the following inscriptions: "ich schtek aller narr bewtt foll," "mit zanck vnd hader īst mir wol.," "Sauffen macht mich zu eim lappē," "Durch liegen trag ich an ain kappen," "durch bulschaft trag ich esel orē," "archamei[1] macht mich zū thorē." Two horses, one of which is ridden by a female postillion, draw a car full of fools' caps, on the top of which a woman is seated, holding out a cap in either hand. Near her are the verses, "Das frauen har zeucht manchē man | Das er ein solches klaid legt an | Vnd tregts bisz in sein grwben an." A woman at the back of the car is fitting a cap on the head of a man who clambers up behind. Near her are the verses, "Ich kan bezwingen einen man | Vnd Im ein kappen legen an | Den sunst nymāt darff greiffē an." After this come three fools, harnessed to another car and urged on by blows from a woman. In the car are four women engaged in the manufacture of fools' caps. One is measuring cloth from a bale; another is cutting it; a third is making belts; a fourth is sewing the cap together. In front of the car is a tree, or hat rack, with caps hanging on its branches. Over the car are the verses, "Ach wee ach wee vnns armen weiben | Der grossen arwait die wir treiben | Kunn wir die leng nit komen zw | Die narren lauffen hauffent zw." All the inscriptions are xylographic. Cut on four blocks. Single border-line.

[200 × 1345.] An old and fairly early impression of this interesting, undescribed woodcut, which may be by "Pseudo-Beham"; there are types in it, as in the Table of Cebes, that come very near to Erhard Schön. The blocks are in the Berlin Cabinet. A cut closely allied to this, at Gotha, published by Guldenmund, is entitled "Ein hübscher Spruch von Aylff Narren. Wie ayner dem andern die warheyt sagt."
Purchased from Mr. Bousfield, 1850.

12. THE SHREW ("FRAU SELTENFRID").

In the middle is a mule, walking to r.; one man is mounting on the off side and another just leaving the saddle to dismount on the near side. A woman (entitled, on a scroll, "Fraw Selltenfrid") is pulling the mule's tail with her l. hand and brandishing a distaff in her r. hand. A small dog ("hederlein")[1] jumps up towards her, barking. A man r. holds the mule's halter, with bridle and spurs, in his r. hand. Between him and the mule is a scroll with the letters "E. F. D. W." No border.

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[1] *i.e.* Alchemy.

[Sheet, 185 × 390.] Late impression; watermark, eagle, with initials H S on a shield.

In the inventory of 1837.

This is a modernised version of an undescribed XV century woodcut of the same subject, with inscriptions, "Frow seltēfrid," "Hederlin," "E. F. D. W.," of which an impression is preserved at Erlangen [324 × 462; watermark, large bull's head with staff and serpent]. The foreground in the early woodcut is composed of battlements and towers, in front of which are scrolls with text. The woodcut shows the influence of Schongauer, and is probably a work of the Alsatian school.

13. CONJUGAL FIDELITY.

A husband, starting on a voyage, confides his wife to the care of a friend. The lady's lover is being admitted by her maid at the back door, before the husband is out of sight. The friend, according to the story, writes to the husband that he would rather undertake to lead a flight of locusts out to pasture and bring them back, than be responsible for a wife's fidelity.

[170 × 357.] Good, old impression, not very early.

In the inventory of 1837.

An old impression at Gotha has anonymous German verses below, and the address "Anthony Formschneider zu Augspurg." For all that, I believe that the woodcut is a Nuremberg production, by the same artist as nos. 10 and 12. Anthony Formschneider, who afterwards appears at Frankfort, was in the habit of buying blocks from other publishers and reissuing them.

14. THE SNARE OF THE FOWLER ("DIE EWLEN PAISS").[2]

Men with fools' caps and wings are flying into the snare spread for them by two young women who are concealed behind an arbour. Three women are conversing l., and a group of men r. discuss the scene that they are watching. Single border.

[168 × 347.] Old impression, on the back of a sheet previously used to print the copy, by P. S., of Baldung's Holy Family (Eis. 9).

In the inventory of 1837.

Late impressions of this cut are in Derschau (Becker, D 23; for similar subjects, *see* D 35, 36).

15. MEMENTO MORI.

An elderly man in a short fur-lined mantle, with a skull at his breast, stands on a tombstone, laid endwise athwart an open grave, and points with his r. hand to the cavity. Landscape background. Single border.

[155 × 227.] Old impression. On the back is the ornamental design, p. 546, no. 1.

In the inventory of 1837.

There is an early impression at Gotha (Sammelband ii, 54) with German and Latin text, and the address, "Gedruckt zu Nürnberg, durch Hans Glaser Hinter Sanct Lorentzen auff dem Platz."

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[1] Not connected with the poem of that name by Hans Sachs, composed in 1553.

[2] The poem by Hans Sachs so entitled is dated 9 Feb. 1532. It is on fol. 517 of vol. i of his collected poems, 1558, and is reprinted, with the woodcut, in "Hans Sachs im Gewande seiner Zeit," no. 25.

16. THREE PEASANT WOMEN.

The first woman walks to r. with a basket on her back, a pitcher in her l. hand, a goose under her r. arm and a dog by her side. She meets a second woman with a mantle over her l. arm, and a third, wearing a hat and carrying a rake and sickle.

[136 × 290.] Old, but rather late impression. On the back is the ornamental design, p. 545, no. 5.

In the inventory of 1837.

There is an early coloured impression at Gotha (Sammelband ii, 194) with the title, "Drey arme hausz meyd klagē auch, | Die yar dinst seind yn hert vñ rauch," four columns of verses, and the address, "Anthony Formschneyder zu Augspurg." (*See* no. 13.)

17. THE WOOD-CARVER.

A sculptor l. is at work on a wooden figure, roughly blocked out, which lies across two trestles. Numerous tools lie on the floor. The sculptor turns round to listen to his wife, who points to another man, whom two women hold in custody.

[173 × 325.] Old, but rather late impression. On the back is the design for a bedstead, p. 545, no. 6.

In the inventory of 1837.

18. FOURTEEN MEN OF VARIOUS TRADES.

The fourteen, who include a Dominican, a baker, a drummer, a glazier, a card-maker, a smith, a peasant with a flail, a priest, a mendicant friar, a landsknecht, and others of higher rank, stand in a single row.

[155 × 396.] Old, fairly early impression. On the back is the ornamental design p. 547, no. 4.

GROUP C.—WOODCUTS BY VARIOUS HANDS. NOS. 19–22.

19. SATIRE AGAINST THE CLERGY.

Nagl. Mon. iii, p. 631, no. 68. Pauli 1431.

A number of priests and monks, with their concubines, in a wood, surrounded by a net, are being driven by devils towards the jaws of hell l., in which the Pope presides. Printed from four blocks.

[370 × 495.] Early impression, without the upper margin which should contain the heading, "Das Münich vnd Pfaffen Haid, Niemand zu lieb noth (nech ?) zu laid."

Purchased from Mr. Cohn, 1880.

There is very little in this subject that has even a superficial resemblance to Beham.

20. A PAIR OF LOVERS.

A young man and a girl sit side by side on a bank with a fence behind it. The man's violin is on the bank at his side. He places his l. arm round the girl's neck, and holds her chin in his r. hand. She has a wreath of myrtle in her l. hand.

[202 × 157.] Old, but not early impression; the border is almost lost. On the back is the ornamental design, p. 542, no. 1a.

In the inventory of 1837.

Nothing here, except the subject, is in Beham's manner. It is, in fact, more probable that the woodcut belongs to the Augsburg school.

21. THE TAILOR AND THE GOAT.

The interior of a tailor's shop. A woman's cloak and dress are hanging up, and a piece of cloth lies spread on a table, with the shears upon it. In the foreground a he-goat is standing on its hind legs, while the tailor tries on a man's short mantle. Under the subject, cut on the same block, are the verses:

"Ich bin ein maister kunstenreich, auf erden lebt nit meins gleich,
wen ich eim mach ein mantel oder ein rock, so springt alsz balt
daraus ein bock."

At the sides, also on the same block, are two panels of white ornament on a black ground.

[148 × 133.] Late impression; watermark, a fortified gate.
Purchased from Mr. Cohn, 1880.

A drawing of this subject, by H. S. Beham, is at Dresden (Woermann, ii, 9), but the composition is different. The woodcut resembles in technique some of the rough woodcuts of lovers, etc., designed by Beham, and may perhaps be founded on a sketch by him, but the ornament and the word "maister" suggest Augsburg.

22. TWO PEASANTS. P. iv, 85, 200. A. 255. S. 301. Pauli 1444.

A man in a wide-brimmed hat carries a cheese or piece of butter, marked with a cross. An old woman by his side r. carries in her l. hand a basket of eggs. To l. the stump of a tree. Single border.

[286 × 220.] Old impression.
Purchased from Messrs. Smith, 1845.

This belongs to a series of caricatures, produced partly at Nuremberg, partly at Augsburg, which have been wrongly attributed to Beham. An early impression of this subject, at Gotha, has the date 1521 and address, "Nürnberg. H. Guldenmundt."

VII.—WOLF TRAUT.

Wolf (Wolfgang) Traut, painter, engraver and draughtsman on wood; son of Hans Traut, a native of Spires, who worked at Nuremberg;[1] date of birth unknown;[2] painted his chief work, the altarpiece of Artelshofen, now in the Bavarian National Museum at Munich, in 1514; illustrated books, from 1506 onwards, for Hieronymus Hölzel, Johann Weissenburger, and occasionally for other printers; d. unmarried in 1520.

Authorities :—

Neudörfer, "Nachrichten," ed. Lochner, 1875, p. 136.

Kiefhaber, "Nachrichten zur Geschichte der freien Reichstadt Nürnberg," 1803, p. 152.

Nagler, K.-L. xix, 51, and Mon. v, 180, no. 900.

W. Schmidt, *Repert. f. Kunstw.* xi, 353; xii, 300; xvi, 307; and *Chronik f. vervielfält. Kunst*, 1891, iv, 9, 57.

S. Laschitzer, *Jahrb. d. kunsthist. Samml. d. allerh. Kaiserhauses*, 1888, viii, 78–80.

G. Hager, *Kunstchronik*, 1889, xxiv, 579, 597.

R. Muther, "Hallisches Heiligthumsbuch vom Jahre 1520" (no. 13 of Hirth's "Liebhaber-Bibliothek"), Munich, 1889.

H. Thode, "Die Malerschule von Nürnberg," Frankfort, 1891, p. 272.

G. von Térey, "Cardinal Albrecht von Brandenburg und das Halle'sche Heiligthumsbuch von 1520," Strassburg, 1892, pp. 85–106.

R. Muther, note on pl. 60 in Hirth's "Meister-Holzschnitte," Munich, 1893.

E. Flechsig, "Cranachstudien. Erster Teil," Leipzig, 1900, pp. 179–195.

P. Redlich, "Cardinal Albrecht von Brandenburg und das Neue Stift zu Halle," Mainz, 1900, p. 243.

Traut is an artist of mediocre taste and accomplishment, whose works, though often dated, are rarely signed, and have consequently fallen into oblivion. He signed one picture, the Artelshofen altarpiece; one engraving (P. iv, 173, 1); and three woodcuts, of the years 1514, 1516 and 1520. The engraving has not much character, but the picture, and still more the woodcuts, have marked peculiarities, which, when once observed and remembered, give a clue by which unsigned works can be recognised. Some of these peculiarities have been described by Laschitzer. I would call attention to certain others. In landscape, besides some four or five types of tree which recur frequently in his work, Traut has quite his own way of drawing grass and certain foreground plants. He often introduces a chapel with a trilateral apse. If he draws the interior of a church he never fails to attach a fringe of a certain pattern, with tassels, to the end of the altar-cloth. He is fond of simple geometrical patterns and diapers, the most typical examples of which are to be found in the borders to the Passion series of 1510. Walls in shadow are covered with bold parallel strokes, slanting from l. to r. or, less often, from r. to l. A similar method of shading occurs in other places, and cross-hatching is avoided as much as possible. Faces are modelled on the same principle, with parallel lines, and he is fond of shading one side of a brow with slanting strokes. Angels wear long, clinging robes, with double folds hanging from the girdle (an arrangement of the drapery most clearly exemplified by the female supporter of the Scheurl and Tucher arms, no. 10). Traut is unusually fond of dating his cuts, and often frames them in a double border of which the outer line is much the widest.

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[1] A large drawing of St. Sebastian, certified as the work of Hans Traut by a note in Dürer's handwriting, is preserved in the university library at Erlangen. *See* Hager, *loc. cit.* 601; Thode, *op. cit.* 103, 272.

[2] G. Hager (*Kunstchronik*, xxiv, 600, *note* 3) infers that he was born about 1490 from the fact, recorded by Neudörfer, that he was an intimate friend, almost like a brother, of Hermann Vischer. Their friendship does not necessarily imply equality of age.

Almost all the woodcuts that I have hitherto been able to attribute to Traut are described or mentioned in the following catalogue, which is far more complete than any hitherto published. The attribution of certain subjects to this artist may appear capricious and ill-founded to those who have not made themselves acquainted with his peculiarities by prolonged study of his illustrations. The bad cutting of the majority makes the recognition of his design more difficult.

On the analogy of the woodcuts, I attribute to Traut the altarpiece with triple wings over the high altar in the chapel of St. John in St. John's Churchyard at Nuremberg, which bears an inscription recording the death of Fritz Holzschuher in 1511 and of his wife in 1521. The painting appears to be of the former date; it contains a Nativity corresponding to the woodcut of the same year (P. 265), and copies of Dürer's two woodcuts, the Death of St. John the Baptist and the Feast of Herodias, of 1510. The altarpiece also contains a copy of Schongauer's engraving of the Baptism of Christ. Such plagiarisms, as we shall see, occur several times in Traut's work. Traut's characteristic grass, trees and chapel with an apse all occur on the picture at Nuremberg.

Another work, not generally recognised, that I attribute (with Dr. Giehlow) to Traut is the cycle of seven drawings of the life of St. Benedict, dispersed among the following collections: Berlin, Brunswick (Blasius collection), Darmstadt, London, Munich, Paris, Vienna (Albertina). *See* Schönbrunner and Meder, "Handzeichnungen alter Meister," Bd. v. The heads, above all in the Paris and Brunswick drawings, are characteristic. The method of drawing foliage shows that the date is early, probably before 1510.

BOOKS ILLUSTRATED BY TRAUT.

A—In the Department of Prints and Drawings.

1. [BONAVENTURA.] Die Legend des heyligen vatters Fran- | cisci. Nach der beschreybung des En- | gelischen Lerers Bonauenture. H. Hölzel for Caspar Rosenthaler, Nuremberg, 7 April, 1512; 4to. (Muther 1164.)

The cuts, representing the Life of St. Francis, were first recognised as the work of Traut by W. Schmidt (*Repertorium*, xii, 301). They illustrate every characteristic of his style. A few are dated, but none are signed. All have a double border, of which the outer line is thicker than the inner. The dimensions, when not otherwise given, are *c.* 81 × 101.

(1) Title-page (repeated M ii v., O ii v.). St. Francis receiving the stigmata, 1511 [137 × 113]. Repr. in Leighton's cat., Pt. 3, London, 1902.

(2) A i v. (repeated A iv v.). St. Francis standing [152 × 115]. Repr. in the present catalogue, pl. 15.

(3) A v v. A man of Assisi spreads his mantle before St. Francis.

(4) A vi v. St. Francis dreams of armour marked with the sign of the cross.

(5) A vii r. St. Francis dismounts from his horse to embrace a leper.

(6) A viii r. Christ on the cross appears to St. Francis while he prays.

(7) A viii v. St. Francis exchanges his own clothes for a beggar's rags. Repr. in Baer's cat., 461 (Frankfort, 1897).

(8) B i r. St. Francis is bidden to rebuild the house of God.

(9) B ii v. St. Francis, in presence of the bishop, strips off his clothes and gives them to his father, whose inheritance he renounces. Repr. in Leighton's cat., Pt. 3, 1902.

(10) B iii v. St. Francis, wearing a peasant's cloak with the sign of the cross, is attacked by robbers in a wood.

(11) B iv r. St. Francis helps to rebuild the church of St. Damian.

(12) C i v. St. Francis, on hearing the Gospel read (Mark vi, 8), lays aside shoes, staff and scrip, and girds himself with a cord.

(13) C ii v. The priest, Silvester, dreams of a dragon threatening the city of Assisi, but driven away by a golden cross proceeding from the mouth of St. Francis.

(14) C iii r. (repeated D ii v., K i r.). The Lord reveals to St. Francis in a vision the future of his order.

(15) C iii v. St. Francis exhorts the seven members of his order to cast their care upon the Lord.

(16) C iv v. St. Francis, standing under a tall tree, is miraculously enabled to reach the top and bend it.

(17) D ii r. The Pope dreams of St. Francis propping up the Lateran with his back.

(18) D iii v. The brothers behold a vision of St. Francis in a fiery chariot.

(19) D iv v. St. Francis delivers the rule to the three orders of his foundation.

(20) D vi r. The poet Pacificus visits St. Francis at San Severino and sees two swords in the form of a cross before the saint as he preaches.

(21) D vii r. While St. Antony is preaching on the title over the cross, Monaldus sees a vision of St. Francis in the air with outspread arms.

(22) D viii v. St. Francis crucifying the flesh and its lusts.

(23) E i v. St. Francis tempted by the devil. A brother sees him by moonlight naked, making seven balls of snow.

(24) E iv r. St. Francis, when ill, desires to hear the harp; an angel plays to him.

(25) F i r. St. Francis, in remorse for infringing the strictness of his penance, puts a rope round his neck and stands, nearly naked, in the pillory.

(26) F iii r. A brother beholds in a vision the throne of one of the fallen angels reserved in heaven for St. Francis.

(27) F iv v. St. Francis sends Silvester to drive away the devils who were stirring up sedition at Arezzo.

(28) G i r. St. Francis assaulted by devils in the house of the Cardinal of Santa Croce.

(29) G ii v. St. Francis exhorting to poverty by precept and example.

(30) G iv r. St. Francis, travelling with a brother near Bari, finds a pouch by the way. The brother, thinking it to be full of gold, takes it up, in spite of the warning of St. Francis, and finds a snake in it.

(31) G iv v. Three women greet St. Francis with the salutation, "Welcome, Lady Poverty." Repr. in Leighton's cat., Pt. 3, 1902.

(32) G vi v. While St. Francis is travelling in the height of summer, the owner of the ass on which he rides suffers from thirst, and water gushes out of the rock at the prayer of the saint.

(33) G vii v. The mutual love of St. Francis and the animals.

(34) H iii r. (repeated L i v.). St. Francis preaching to men and birds.

(35) I i r. St. Francis praying with arms outstretched.

(36) I iii v. St. Francis and Brother Illuminatus in presence of the Sultan challenge his priests to step into the fire in defence of their faith.

(37) K ii r. St. Francis assailed by devils.

(38) K iv r. St. Francis singing the Gospel at Christmas.

(39) K v r. St. Francis, sitting on a bed, instructs five hearers on their knees.

(40) L iii v. St. Francis preaching to a great fish.

(41) N i r. The water in which the saint has washed his wounded hands and feet cures sheep, oxen, and other animals, of a pestilence.

(42) N i v. St. Francis and an ass-driver spend a wintry night under the shelter of a rock; after a touch of the saint's hand his companion feels the cold no more.

(43) N iv r. St. Francis, nigh unto death, lies on the bare ground, surrounded by the brothers of his order. 1511.

(44) N vii v. The body of St. Francis is carried into Assisi; Hieronymus convinces himself of the reality of the stigmata; St. Clara and her nuns salute the body; Gregory IX canonises St. Francis [152 × 114].

(45) O iv r. St. Francis convinces Gregory IX in a dream of the reality of the wound in his side. 1512.

(46) P i v. St. Francis heals the grievous wounds of one John at Lerida.

(47) P iii v. A dead woman near Benevento is permitted, by the intercession of St. Francis, to come to life and confess her sins to a priest.

(48) R iii v. St. Francis appears, with three of his departed followers, to a blind brother, Robert, at Naples, and cuts away a growth which had deprived him of sight.

(49) R iv r. A blind woman recovers her sight at the elevation of the Host on the feast day of St. Francis.

(50) S ii r. A deaf and dumb lad is restored to speech and hearing. 1512. The word AMEN beside the date probably indicates that this was the last subject that the artist finished.

(51) V i v. A rosary. Within the circle St. Francis is being conducted by an angel into the presence of Christ, who says to him, "Francisce, grosse ding hast du begert Aber vil grösserer pist du werdt." 1511 [154 × 115].

A fine copy of the book, with the cuts very clearly printed, from the library of William Morris, whose bookplate is inserted.

Purchased from Messrs. J. and J. Leighton, 1903.

2. [PFINTZING.] Die geuerlicheiten vnd einsteils | der geschichten des loblichen streyt | paren vnd hochberumbten helds | vnd Ritters herr Tewrdannckhs. H. Schönsperger, Nuremberg, 1517; fol.

Two cuts in this edition were first recognised as the work of Traut by S. Laschitzer, *Jahrb. d. kunsthist. Samml. d. allerh. Kaiserhauses*, viii, 78. The attribution has found universal acceptance.

(1) No. 40. Theuerdank (Maximilian), hunting a stag with a hound in leash, narrowly escapes being dragged down a precipice by winding the leash round a tree and so checking the hound. Unfalo, who has contrived this peril, stands in the foreground r. with Ehrenhold, the good genius of the hero, behind him [160 × 143]. On paper.

For the stag, *cf.* no. 1 (31, 39).

(2) No. 79. Theuerdank in peril of being shot in a skirmish. Ehrenhold stands in the foreground l., Neidelhart, the enemy, r. [158 × 140]. On vellum.

Traut's characteristic bushes may be observed in the background and middle distance.

An imperfect vellum copy of the first edition, with the missing leaves supplied from a paper copy.

Purchased from Messrs. Smith, 1845.

3. [PFINTZING.] Der Aller-Durchleuchtigste Ritter, Oder die . . . Abentheuer . . . des . . . Heldens Maximiliani I . . . wie solche von . . . Melchior Pfinzing . . . vor mehr als anderhalb hundert Jahren . . . unter dem Nahmen Theuer-Danck zu offentlichem Druck befördert, etc. (42 lines). Ulm, zu finden bey Matthäo Schultes. Druckts Matthäus Wagner, 1679; fol.

On this edition, *see* Laschitzer, *Jahrbuch*, viii, 114. It should contain, in addition to 116 of the original woodcuts (omitting nos. 109, 117), impressions of six blocks not used in the old editions. One of these, no. 123 (repr. *Jahrbuch*, p. 78), is by Traut. The present copy, however, is imperfect, ending at the one hundred and fourteenth figure.

DOUBTFUL WORKS.

4. [HROSVITA.] Opera Hrosvite, Nuremberg, printed for the Sodalitas Celtica, 1501; fol. (Muther 458.)

I am inclined to attribute to Traut the five woodcuts in this book which are not by Dürer. There is no positive proof that he designed them, but they have certain features in common with certified works of Traut's maturity which encourage me in thinking that they are productions of his youth. I would instance, especially, the architecture: the chapel with its three-sided apse in no. (3); the lozenge-shaped panes of glass in nos. (1), (3), (4) and (5); the avoidance of cross-hatching; the drawing of the eyes, as compared with the cut in "Speculum Passionis," which I attribute with more confidence to Traut (compare, especially, the head of the turbaned monarch in no. (5) with that of the apostle in the foreground l. in the later cut; the same form of nimbus also occurs in both books). Those who accept the hypothesis that Traut was born about 1490 will, of course, reject my attribution.

The woodcuts [220 × 146] illustrate six prose comedies by the Saxon nun, Roswitha (*see* p. 261).

(1) The Baptism of Gallicanus.

(2) The Martyrdom of Agapis, Chionia and Irene, who refused the solicitations of Dulcicius.

(3) St. John reviving Drusiana and Callimachus, who was bitten by a serpent.

(4) Abraham and Mary (also used for the fifth comedy, Paphnutius and Thais).

(5) Sapientia mourning for her daughters, Fides, Spes and Charitas, martyred under Hadrian.

5. [PINDER.] Speculum Passionis domini nostri Ihesu christi. Printed for Ulrich Pinder, Nuremberg, 30 Aug. 1507 ; fol. (Muther 897.)

I attribute to Traut, not without hesitation, one woodcut in this volume, markedly different from the rest, which are for the most part by Schäufelein, a few by Baldung. The peculiar style of this cut is noticed by Muther, who names it the Cursing of the Fig-tree.

(1) Fol. XXI v. Christ and the Apostles on the way to Gethsemane [235 × 160].

In this woodcut Traut's characteristic manner of drawing trees begins to appear. The features of St. Peter and of the apostle behind him (in profile to r.) anticipate certain types in the large woodcut of the Confraternity of St. Ursula (p 517, no. 12), which I regard as an indisputable work of Traut.

REPRODUCTIONS.

Liebhaber-Bibliothek alter Illustratoren in Facsimile-Reproduction. XIII Bändchen. Hallisches Heiligthumsbuch vom Jahre 1520. Hirth, Munich and Leipzig, 1889 ; 4to.

This volume contains a selection (86) of the 237 woodcuts of the rare original edition. Of this selection the following numbers are by Traut: 4, 8, 9, 11–13, 17, 19–21, 24–29, 32–54, 56–60, 62–63, 68–73, 75–77, 82–85, 88. No. 27 reproduces one of the three woodcuts that Traut signed with his monogram.

B.—IN THE DEPARTMENT OF PRINTED BOOKS.

1. [EMANUEL.] Von der vnkristenlichen handlūg so der Kunig von Portigal wider das unschuldig plůt der kristen . . . zu Lisswona geubt hat. (J. Weissenburger, Nuremberg, 1506–7) ; 4to. Panzer, "Annalen," i, 273, 568.

Woodcuts on both sides of the title-page :—

(1) In the foreground r. two monks are being burnt in the presence of King Emanuel ; in the background three gallows, from one of which the body has fallen.

(2) In the foreground l. the bodies of two Jews are burning in presence of a group of spectators headed by a Dominican ; in the background a group of four men near a door ; two women conversing ; two men, one kneeling, before an altar, over which a crucifix is erected, with a mirror on its breast. A newly converted Jew, who refused to believe in the miraculous properties of this mirror, had been murdered by women and burnt outside the church of St. Dominic ; this led to the general massacre of Jews for which King Emanuel punished the people of Lisbon. These events are described in a separate work, "Von dem christēliche | Stryt, kürtzlich geschehen zü Lissbona," etc.

The illustrations [single border, 95 × 96] are badly cut, and it is difficult to recognise Traut's work. The figure behind the king in (1) is characteristic ; so is the architecture with its shading in bold, parallel strokes. The same woodcutter was evidently employed on other blocks used by Weissenburger (*e.g.* in nos. 5, 6, below, also no. 13). Compare with these woodcuts the figures to r. on fol. LX of Pinder's "Speculum intellectuale," no. 7 (3).

2. [LOCHER.] Continentur . In hoc opusculo a Jacobo Locher Philomuso facili Syntaxi concinnato. Vitiosa sterilis Mule ad musam . . . Comparatio, etc. J. Weissenburger, Nuremberg, 16 Dec. 1506 ; 4to.

Six unsigned cuts, of various dimensions and unequal merit, which I attribute without hesitation to Traut. Among his works already recognised the nearest in style to these is the frontispiece to "Strabi Fuldensis Hortulus" (*see* p. 508, no. 14).

(1) A ii v. The Muses in a garden; a poet is being crowned by Calliope [118 × 108]. Better than the rest.

(2) A iii r. A spectacled theologian catches a mule's dung in a sieve [82 × 108]. Observe the grass.

(3) B vi r. The author, with his escutcheon before him, addresses a prayer to "Jupiter," who holds three arrows (*cf.* Schreiber's "Pestblätter," *passim*) [99 × 108]. Locher's head may be compared with that of the seated man r. in Bonaventura, woodcut no. 25 (F i r.).

(4) C iii v., iv r. The triumphal car of theology [173 × 270].

(5) C vi v. Five divines threshing straw [105 × 102].

(6) E vii v. The poet's dog, Scaramella, guards his master's book from fools and rats [99 × 107].

3. [LITURGIES.] Vade mecum. Missale Itinerātium. H. Hölzel, Nuremberg, 24 Sept. 1507; 4to. (Panzer, vii, 445, 40.)

The three cuts in the Canon appear to be by Traut, the chief illustrator of Hölzel's books. The presence of a date in the first cut, and the shape of the numerals, suggest his hand; the Virgin may be compared with nos. 3 and 4 (p. 513); but a more striking resemblance is that of St. John here and on the tenth small scene of the Passion in P. iii, 206, 265. *See* also St. John in the Crucifixion of the Passau Missal of 1514.

(1) D iii v. Christ on the cross, between Mary and John; the Magdalen kneels behind the cross, looking up; at the foot of the cross a skull, and the date 1507. Single border [151 × 98].

(2) D iv r. Initial T, black on ornamental ground, shaded obliquely; l. a bird, r. a man [34 × 28].

(3) D vii r. Head of Christ, crowned with thorns; no border [26 × 41].

3A. Copies of all three cuts, in the same direction, occur in the very similar edition of the "Vade Mecum," printed by Wolfgang Huber, 22 August, 1510.

The Crucifixion is dated 1510, instead of 1507. At the end of the book is the same Rosary cut as was used in (Nicolai) "Tractatus de Confraternitate de decem Ave Maria," printed by Hölzel, 1513.

4. [AVISAMENTUM.] Auisamentū de concubinarijs nō absoluẽdis, etc. (by J. Wimpfeling). H. Hölzel, Nuremberg, 12 Nov. 1507. (Panzer, vii, 445, 41.)

One illustration, on title-page, coarsely cut, in the style of the illustrations to Locher, 1506, and certainly by the same artist. A devil holds up a mirror to a whore sitting in a grassy field; another devil runs up from l. with two hounds in leash. Single border [53 × 98].

5. [PRIESTS.] De cōtinentia sacerdotū. J. Weissenburger, Nuremberg, 18 June, 1510, 4to. (Panzer, vii, 448, 64.)

One cut, on title-page, clearly by Traut, though not well cut (*cf.* p. 511, no. 1, cut by a different hand). The Virgin r. and St. Anne l. hold the Child Jesus standing between them. Two flying angels support a brocaded hanging behind him. Leaf ornament in upper corners. Double border [103 × 81].

6. [CAPREOLUS.] De confirmatione christiane fidei. J. Weissenburger, Nuremberg, 1510; 4to. (Panzer, vii, 448, 65.)

Cut (not signed) on title-page. The Infant Christ on a cushion, holding the instruments of the Passion, and the four Evangelists, each in a separate medallion. Single border [128 × 98].

This cut had been used in 1509 ("Manuale parrochialium sacerdotum," Muther 1205).

It was used in many later books printed by Weissenburger both at Nuremberg and Landshut.[1] In drawing it is nearest to no. 2 (4) above; in cutting, to no. 1.

7. [PINDER.] Speculum intellectuale felicitatis humane. (H. Hölzel, Nuremberg), 1510; 4to. (Panzer, ix, 543, 70b.)

Cuts (not signed). (1) On title-page of "Registrum speculi," etc., portrait of Frederick III of Saxony, to whom the work is dedicated, three-quarter face to l., looking upward, arms resting on a ledge; in the upper corners the arms of Saxony. Single border [136 × 135].

This woodcut was attributed by Bartsch (vii, 296, 135) to Cranach, but it is not mentioned by Schuchardt. It is a fairly close copy in reverse of the engraving of 1509 (Sch. 3, Lippm. 59), but the position of the hands is different. (*See* Flechsig, "Cranachstudien," 1900, i, 51.)

(2) On back of the title-page of the work itself (repeated, fol. xviii v.) a diagram of the spheres; above, in clouds, the Almighty and angels; below, Christ and the apostles; in the spandrels, the arms of Saxony [155 × 115].

Coarsely cut, but the little landscape in the middle is characteristic of Traut. Modern impression in Derschau, B 3. The four narrow strips of ornament placed round this cut are probably also by Traut; they resemble the borders to his Passion series of 1510.

(3) Fol lx r. A man reposing near a fountain; a doctor conversing with an artisan [48 × 134].

(4) Fol. lxxvi v. Seven mirrors with inscriptions; r. and l. roses; above, the arms of Saxony supported by lions; below two angels, the one to l. quite characteristic of Traut, as is also the grass [137 × 137].

The other illustrations are repeated from the "Beschlossen Gart," 1505.

8. [PINDER.] Compendium breve de bone valitudinis cura. (H. Hölzel, Nuremberg, 1510); fol.

(Bound up with the preceding work, and forming a continuation of it, with distinct foliation). Title-page, r. and v., portrait of Frederick III, 7 (1), repeated.

9. [PINDER.] Speculum Phlebothomye. (H. Hölzel, Nuremberg, 1510); fol. (A continuation of the two preceding works.)

On back of title-page (repeated, d i v.), portrait of Frederick III, with date 1510 on a leaf of paper; round arch in background; Saxon arms in spandrels [127 × 97]. Formerly attributed to Cranach, B. vii, 296, 134; Sch. 166; copy in reverse of the engraving of 1509, Sch. 3, Lippm. 59. (*See* Flechsig, *op cit.*, p. 52.)

10. [HENRY II, EMPEROR.] Dye legend vnd leben des heyligē sandt Keyser Heinrichs, etc. J. Pfeyl, Bamberg, 1511; 4to. (Muther 671.)

Ten woodcuts, not signed, each in a double border [93 × 90]. They are closely akin to the illustrations of the life of St. Francis, but are not so well cut.

(1) A i v. (repeated B ii v., G viii v.). Henry and Kunigunda sit l. watching the erection of Bamberg Cathedral; on a stone r. the date 1511.

(2) A iii v. (repeated C viii v., E i r.). The Coronation of Henry.

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[1] *e.g.*

Manuale parrochialium sacerdotum	1 March, 1512	Nuremberg.
Elucidarius dyalogicus theologie	26 March, 1512	"
Cura pastoralis	18 April, 1513	"
Manuale parrochialium sacerdotum	22 December, 1513	Landshut.
Christi gesta	24 April, 1514	"
Manuale parrochialium sacerdotum	26 July, 1514	"
Cura pastoralis	s.a.	"
Passio domini . . . ab Henrico de Firmatia explanata	s.a.	"

The last book is mentioned, and the present cut is described, by Nagler, Mon. v, no. 902 (end).

(3) A v r. Henry defeats the heathen Bohemians and Poles by the aid of SS. George, Laurence, and Adrian.

(4) C v v. (repeated H ii v.). Kunigunda pays the workmen who are building the church of St. Stephen that she has founded at Bamberg.

(5) F ii v. Henry on his deathbed.

(6) H iii v. Kunigunda superintends the building of a Benedictine nunnery at Kauffen.

(7) H v r. The Devil brings Kunigunda under suspicion of unchastity.

(8) H vi v. The Ordeal of Kunigunda (*see* repr. in this catalogue). A repetition, on a reduced scale, of a much better woodcut by Traut himself, dated 1509, on a broadside printed by Hölzel, of which two impressions are preserved at Munich (*see* p. 511).

(9) I i v. Kunigunda enters a religious house.

(10) I vi v. The body of Kunigunda is borne to Bamberg and buried in the cathedral; a cripple visits her tomb to be cured.

11. [BIBLE.] Apologia Sacre scripture. H. Hölzel, Nuremberg, 16 Dec. 1511; 4to. (Panzer, vii, 449, 72.)

(1) On title-page, The woman clothed with the sun, and the seven-headed dragon; reduced copy, in the same direction, of Dürer, B. 71. Double border [143 × 105]. Characteristic plant and tuft of grass in the foreground.

(2) St. Jerome, P. iii, 182, 188 (Traut? *see* p. 357, where the later books that contain this woodcut are enumerated).

12. [LITURGIES.] Missale Pataviense. J. Winterburger, Vienna, 13 May, 1512; fol. (Panzer, ix, 11, 59.)

This copy contains, inserted before the Canon, a heavily coloured impression on vellum of the Crucifixion by Traut, dated 1514, which belongs to the Passau Missal printed by J. Gutknecht at Nuremberg in 1514. (Muther 1150.)

13. [STATUTA.] Statuta sinodalia et provincialia provincie Gneznen̄., Poszneñ., Wratislauieñ. Cracovieñ., etc. H. Hölzel for F. Klosze of Breslau, Nuremberg, 22 May, 1512; 4to.

One cut, unsigned, on title-page. The arms of the diocese of Breslau (*cf.* Sibmacher, ed. Hefner, Bd. I, Abth. 5, Taf. 104), surmounted by mitre and crozier, with the patrons of Breslau, SS. John the Baptist and Hedwig, as supporters; below, two smaller escutcheons, of which that to r. bears the arms of John V. Thurzo, Bishop of Breslau, 1506–1520 (*ibid.* Taf. 110); below these a lion couchant, flanked by two yet smaller escutcheons. Double border [143 × 100]. Resembles the illustration to no. 5 in cutting.

14. [STRABO.] Strabi Fuldensis monachi . . . Hortulus. J. Weissenburger, Nürnberg, 9 July, 1512; 4to. (Panzer, vii, 451, 83; Muther 1211, repr. Taf. 214.)

(1) On title-page, four women in a garden; outside the gate a naked man [100 × 128]. *cf.* Schmidt, *Repertorium*, xii, 302.

(2) On the last leaf, recto, two angels supporting an escutcheon with the printer's mark of Weissenburger; no border [53 × 93]. *cf.* Schmidt, *ibid.*[1]

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[1] This mark, which I regard as a certain work of Traut's, by comparison with the three saints in the Passau Missal of 1514, was also used in the following books printed by Weissenburger at Nuremberg:—

[JESUS CHRIST.] Warhafftig Sag von dem Rock Jesu Christi, 1512. (Muther 1210.)

[SCHEURL.] Epistola ad Charitatem Pirchameram, 20 January, 1513. (Panzer, vii, 453, 94.)

[QUERCU.] Simon de Quercu, Opusculum Musices, 1513. (Panzer, vii, 454, 101.)

15. [ARS.] Ars moriendi. J. Weissenburger, Nuremberg, 1512; 4to. (Panzer, vii, 451, 85.)

One cut only by Traut. On recto of last leaf (C iv), St. Michael weighing souls, facing r., holding a balance in his l. hand, a sword in his r. hand. An angel r. receives a soul. Devils, below, are tormenting others in a boiling cauldron and in a revolving cylinder. Single border [129 × 85].

16. [NICOLAI.] Tractatus de Confraternitate . De decē Aue Maria. H. Hölzel, Nuremberg, 1513; 4to. (Panzer ix, 545, 92b.)

A viii r. The Rosary; outside it, in the upper corners, the Mass of St. Gregory and Stigmatisation of St. Francis; in the lower corners a group of clergy l., laity r., three men and three women in the middle. Single border [130 × 96].

Roughly cut, in the manner of the St. Michael (no. 15); clearly from a design by Traut, but perhaps not the original block; it is from the same block as the Rosary in the Vade Mecum of 1510. Either the same Rosary or one almost identical with it was used in "Sancte Ursule fraternitas. Impressum per . . . Fridericū Peypus: in domo Doctoris Binder, medicū Nurnbergensiū, Anno M.D. xiii"; 4to. (Frankfurt, Stadtbibliothek.)

The cut on the title-page (not by Traut) belongs to the interesting series described by W. v. Seidlitz in *Jahrb. d. k. preuss. Kunstsammlungen*, vi, 27–28.

17. [PLINIUS.] Ein freye Lobsagung Gay. Pliny des andern: von dem Lobe Traiani des Kaysers (translated by Dietrich von Pleningen). J. Weissenburger, Landshut, 14 December, 1515; fol.

The frontispiece, wanting in this copy, is the same as that of D. von Pleningen's translation of Sallust, printed in the same year. It is a work of the Augsburg school.

C i v. Bust of Trajan in profile to r. in a medallion with Latin inscription and the number 7. The medallion is inserted in a rectangular frame. L. and r. at top scrolls of conventional foliage with children resting on the branches. In l. lower corner a bear on its hind legs near a tree; in r. lower corner a child blowing a trumpet, sitting on a cornucopia full of grapes. The background is shaded horizontally. Double border-line [130 × 180].

The head of Trajan, the little piece of landscape, and the horizontal shading are all in the style of Traut, but the decorative motives are not so easily matched in his work.

18. [LITURGIES.] Missale secūdū vsum ecclesie ratispoñ. J. Pfeyl, Bamberg, 30 April, 1518; fol.

On title-page, the arms of John of Bavaria, administrator of Ratisbon, supported by two angels, dated 1512, in double border [163 × 155]. On vellum, coloured. *See* pp. 512, 513.

19. [PFINTZING.] Die geuerlicheiten vnd eins teils | der geschichten des lobliche̅ streit- | baren vnd hochberumbten helds | vnd Ritters Tewrdannckhs. H. Schönsperger, Augsburg, 1519; fol.

The same cuts as in the first edition, Nuremberg, 1517. They are repeated in the later editions, 1537 (Augsburg), 1553, 1563, 1589 (Frankfurt), 1679, 1693 (Ulm), but not in that of 1596 (Frankfurt).

20. [PFINTZING.] Theuerdank (title in 42 lines). M. Wagner for M. Schultes, Ulm, 1693; fol.

This edition, not described in detail by Laschitzer, is an exact reprint of that of 1679, with a mere alteration of date. It contains 117 of the original woodcuts, with six additional subjects, one of which, no. 123, Neidelhart and others kneeling before Theuerdank, is by Traut. This, according to Laschitzer, p. 105, is the illustration properly belonging to chapter 90.

DOUBTFUL CUTS.

21. [CELTES.] Quatuor Libri Amorum. Printed for the Sodalitas Celtica, Nuremberg, 5 April, 1502; fol. (Panzer, vii, 441, 17.)

I have been tempted to ascribe to Traut such woodcuts in this book as are not by Dürer, and especially the St. Sebald on sig. p viii r. (*see Jahrb. d. kunsthist. Samml. d. allerh. Kaiserhauses*, 1902, xxiii, 51). The strongest argument in favour of that attribution is the resemblance of the vine-branches and clusters of grapes to those on the woodcut of the arms of Scheurl and Tucher, attributed to Dürer (H. 2146, P. 214; *see* below, no 5). But there is an interval of about eleven years between the latter work and the illustrations of the "Quatuor Libri Amorum" and Roswitha's Comedies. The uninterrupted sequence of illustrations by Traut, which I can trace back confidently from 1511, the date of his first generally accepted work, to 1506, does not encourage me to bridge the further interval between 1506 and 1502. Nor do the Roswitha cuts and those of the Libri Amorum agree between themselves so closely as the works of one artist in two successive years should do, though both, as I have said, offer analogies to later works of Traut. I feel compelled to leave the question open, and to regard 1506 as the earliest safe date at which to fix the commencement of his career. As regards the St. Sebald, in particular, Dr. D. Burckhardt informs me that there is a drawing of this subject at Basle, which may help to throw light on the question. The bad cutting adds to the difficulty of determining the authorship of this group of illustrations.

22. [MARY.] Der beschlossen gart des rosenkrãtz marie. Printed for Ulrich Pinder, Nuremberg, 9 Oct. 1505; fol. (Muther 896.)

This work contains an immense number of cuts by Nuremberg artists. Some can be attributed, with various degrees of certainty, to Dürer, Hans von Kulmbach, Baldung and Schäufelein. The only cut that I am disposed to claim for Traut, and that not positively, is the illustration in three compartments [251 × 160] on the back of the title-page, repeated on leaf 94 r.

23. [ANDREAS.] Arbor Consanguinitatis cum suis enigmatibus et Figuris. H. Hölzel, Nuremberg, 23 Dec. 1506; 4to. (Panzer, vii, 443, 29.)

Seven diagrams in this book (a ii v., b iii v., c ii r., d i r., d ii v., d iv v., e ii v.) may possibly have been drawn by Traut. The leaves are in his manner, but it must be owned that the human heads in the middle of the first and last diagrams are not.

WOODCUTS BY WOLF TRAUT.

1. THE VIRGIN AND CHILD WITH TWO ANGELS.

The Virgin, with a single nimbus, wearing a royal crown and a long robe and mantle, sits on a low throne, covered with a large cushion, holding the naked Child in her arms. A brocaded hanging rises behind her head, and the upper corners are filled with branches and late Gothic ornament. An angel standing l. offers a flower; another r. plays the harp. In the foreground are two escutcheons, containing l. a bunch of grapes rising from a base like that of a chalice, r. an unknown house-mark. Single border-line.

[118 × 83.] Good impression, cut out of a book. On the back are 16½ lines of Latin text, printed with Hölzel's type, from a book which I am unable to identify: (l. 1) "terierūt. aliiqꝫ nimis impliciti parci fuerūt . . . (l. 17) de ea re inscriptis proficietis." The text is part of the preface, addressed to "adolescentes studiosi," of some educational work published "sub tutela inclyte vniuersitatis Ingolstateñ. facultatisqꝫ artiū eiusdem." The date is approximately 1505–1510.

Purchased from Herr Gutekunst, 1867.

The woodcut has been described by Brulliot (Pt. I, p. 436, no. 3290), with a reproduction of both marks, and by Schreiber ("Manuel," iii, p. 320, no. cxxxii), with a reproduction of the second mark only. Both writers take the cut to be a work of the xv century, and Schreiber assumes, from a wrong interpretation of the first mark, that it is an illustration of an Augsburg book. He describes an impression at Maihingen.

The attribution to Traut is my own. His style, as in most of his early illustrations, is disguised by bad cutting. The angels are especially characteristic; the Virgin resembles Mary in the Nativity of 1511, while the Child recalls a similar figure in the lowest compartment of the frontispiece to "Der beschlossen Gart," 1505, and also the Child in the engraving, P. iv, 173, 1. For the ornament and hanging compare the frontispiece to "De continentia sacerdotum," 1510.

† ST. GEORGE. 1508.

(Reproduction.)

Photograph of an undescribed woodcut [106 × 156] in the collection of Prince Liechtenstein at Vienna (Portfolio iv, "Kriegertrachten").

St. George, in the foreground, transfixes the dragon's neck with his spear. His helmet is on the ground l. His squire, mounted himself and holding St. George's horse, waits near a clump of trees l.; the princess, holding a sheep by a cord, stands at the foot of a hillock r. The date 1508 is on an oblong stone in the lower corner r.

To be compared with the cuts in Locher's "Mulae ad Musam comparatio," etc., 1506.

For the trees, compare especially cuts (2) and (3) in no. 7 (p. 507).

† THE LEGEND OF SS. HENRY AND KUNIGUNDA. 1509.

(Reproduction).

Photograph of a broadside, dated 1509, printed by Hölzel at Nuremberg, with the heading, "Oratio ad gloriosam imperatricē sanctā Kunegundim diui Henrici Secūdi vxorē.," of which two impressions are preserved in the Munich library: *a*, Einbl. vii, 192 [sheet, 360 × 510]; *b*, inserted at the end of a special copy ("Handexemplar") of Schedel's Chronicle (Latin), Inc. c. a. 2918, described in *Serapeum*, 1854, p. 147 [sheet, 405 × 590].

The broadside contains eight small woodcuts [85 × 130], arranged in two columns of four each, and a larger one in the middle [270 × 228], under which the text is printed (*see* diagram).

1	5	6
2		7
3		8
4	Text	9

(1) Kunigunda paying masons engaged in building the church of St. Stephen at Bamberg.

(2) The devil brings Kunigunda into suspicion of unchastity.

(3) Kunigunda denies the charge before the Emperor.

(4) At the bidding of the Virgin she undertakes to submit to ordeal by fire.

(5) The ordeal; Kunigunda walks on hot ploughshares (coloured red). Large cut surrounded by an ornamental border; the date 1509 is on a tablet in the r. lower corner.

(6) Henry's death. St. Michael weighs his soul; devils try to drag down their side of the balance, but St. Laurence puts into the scale on Henry's side a chalice given by the latter to a church of St. Laurence.[1] (Half of the block, with SS. Laurence and Michael, is at Berlin.)

(7) The widowed empress takes the veil. (The block is at Berlin.)

(8) Her death.

(9) SS. Henry and Kunigunda as founders and patrons of Bamberg Cathedral. (There is a separate impression of this cut at Dresden.)

Dr. Giehlow drew my attention to this broadside, in 1900, as a certain work of Traut. Numerous analogies may be found in it with Traut's woodcuts, recognised and unrecognised, of all dates down to 1512, at least. The resemblance to the illustrations of the Life of St. Francis is the most obvious. I would also call attention to St. Michael, to be compared with the same saint in the "Ars Moriendi," 1512; to the courtier to l. of St. Henry, in the ordeal scene, who resembles Locher in the third cut of his "Comparatio," 1506; and to the ornament round the large cut, which may be matched, for instance, by the foliage in the heraldic cut dated 1512 (no. 4), and on the broadside with the Man of Sorrows and the Mater Dolorosa.

Traut repeated some of these compositions, especially nos. (1) and (5), in woodcuts of a different shape and inferior execution, which illustrate the "Legend of St. Henry," printed by Pfeyl at Bamberg in 1511 (*see* p. 507, no. 10).

† CHRIST ON THE CROSS, WITH THE VIRGIN AND ST. JOHN. 1509.
(Reproduction.)

See p. 351 for all particulars. In spite of certain difficulties (chief of which is the good quality of the work), I incline, on the whole, to attribute this woodcut to Traut. His habit of recording the date, the method of drawing the trees, and the grass round the vine-stems which grow out of vases in the border, are the strongest points in favour of the attribution.

2. THE INFANT CHRIST AND THE FOUR EVANGELISTS.

[128 × 98.] Fair impression, on title-page of "Manuale Parro | chialium Sacerdotum." J. Weissenburger, Landshut, 22 December, 1513; 4to.

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

See p. 506, no. 6, for description and history of the block.

A cut of the same subject was used in various editions of "Postilla Guillermi," printed by Furter at Basle before 1500. *See* Weisbach, "Die Baseler Buchillustration," p. 49, no. 63, and p. 67.

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[1] This subject occurs in several series of paintings that relate the legend of St. Laurence. *See* Mrs. Jameson's "Sacred and Legendary Art," p. 323.

† FOUR SUBJECTS FROM A PASSION SERIES. 1510.
(Reproductions.)

(1) Adam and Eve. The date 1510 is on a tablet suspended from the branch of a tree r.
(2) The Entry into Jerusalem.
(3) The Last Supper.
(4) The Maries find the angel seated on the sepulchre.

These subjects are selected from a series of 33 Passion cuts [*c.* 68 × 50, with ornamental border, 54 × 40 without it], which occur in the Bohemian N.T. (Nowý Zákon) printed by Jan Pek at Pilsen, 1527 (*see* p. 435). The series opens with the Fall and Expulsion from Paradise. Nos. 3–9 relate the early life of Christ, from the Annunciation to the Presentation in the Temple. The Passion proper opens with the Entry into Jerusalem (no. 10), and concludes with the Entombment (no. 27). Five woodcuts are devoted to the Resurrection and the events that followed it, including the Ascension (no. 32), and the series concludes with the Last Judgment. Each subject is enclosed by an ornamental border, not a *passe-partout*, but drawn with the subject on the block and varied in every case. The patterns are either geometrical or composed of fruit, flowers, wreaths, and Renaissance ornaments. In one case (no. 16) the pattern is white on a black ground, elsewhere always black on white.

The woodcuts are ugly, but more original than most of Traut's work. They must have been used in an earlier book than this N.T., but I find none described in which they could have appeared. A single subject, the Crucifixion, occurs in a work of Erasmus printed by Pek at Pilsen in 1526 (Bohemian National Museum, Prague, 25 E 4). Twenty-five impressions, without the borders and without text, are in the Kunsthalle at Hamburg (Catalogue, p. 296); Dr. Dörnhöffer found some of the cuts at Gotha.

3. THE ADORATION OF THE SACRED HEART.

The sacred heart, crowned, with a crucifix before it, is surrounded, firstly, by a scroll inscribed VIRGO MATER MARIA, and secondly, by the cord of the Franciscan order, knotted below. Over the cord stands a *Tau* cross with the letters INRI, interrupting the inscription, "O heiliger got O starcker got : : | O vntotlicher got : : Erparm dich vnnser : : ," which is cut in two lines at the top of the print. Below, the Virgin l. and a monastic saint r., carrying a fish, kneel in a meadow beyond which a distant hill is seen. A scroll over the Virgin's head is inscribed, "Hic est filius me⁹ dilectus | quem gens crucifixit : :" Over the monk's head is a similar scroll, with the words, "Adoramus te Jesu christe | et benedicimus tibi." Single border.

[143 × 96.] Good impression on a rather coarse paper, without watermark. Partly tinted in water-colour, crimson, blue, dull blue-green, yellow; the sky remains white.
Purchased from Mr. Cohn, 1880.

4. THE EMBLEMS OF THE PASSION DISPLAYED HERALDICALLY.

The instruments of the Passion are blazoned in great detail on an escutcheon with a crowned helm and mantling. The hand of God, giving the benediction, is the crest; the supporters are Christ and our Lady. In the corners are the emblems of the four Evangelists. Single border.

[144 × 96.] Good impression, coloured in the same way as no. 3, and printed on the same sheet of paper, at a distance of 51 mm. to r.
Purchased from Mr. Cohn, 1880.

These two woodcuts are undescribed and rare. Another impression of no. 4 is at Erlangen. I was disposed at one time to regard them as early works of Springinklee, for the type of the Virgin resembles that of his first set of illustrations (1516) to the "Hortulus Animae." Compare, on the other hand, the Virgin in the Crucifixion of 1507, which I attribute to Traut. I am strongly reminded by certain details of Wolf Traut's woodcuts in the Halle Heiligthumsbuch (1520). Christ, in no. 4, is especially to be compared with the risen Saviour on p. 19 of Hirth's reproductions,[1] and the emblems of the Evangelists with those on pp. 37 and 62. No. 3 is less in Traut's manner, but even there the crucifix resembles those in Hirth, pp. 8, 9, and on the small Ship of St. Ursula, dated 1512 (*see* p. 519), while the male saint's face is not unlike some of the types in Bonaventura's "Legende des heil. Franciscus," 1512. The date of the cuts is probably earlier than this.

5. PORTRAIT OF FREDERICK III, ELECTOR OF SAXONY, after Cranach. 1510. B. vii, 296, 134. Schuchardt, 166.

The Elector, half-length, wearing a mantle with a wide fur collar, is seen in three-quarter face to l. with eyes directed slightly upward. His r. hand rests on a ledge; his l. hand, some distance above the other, touches the fur of the mantle. On the ledge to r. is the date 1510 on a leaf of paper. Above is a round arch, with the Saxon arms in the spandrels. Double border, with the wider line outside.

[127 × 97.] Good impression, from fol. d I v. of "Speculum Phlebotomye" (H. Hölzel, Nuremberg, 1510; *see* p. 507, no. 9).

Purchased from Mr. Gutekunst, 1875.

The woodcut, formerly attributed to Cranach, is, as Dr. Flechsig[2] rightly observed, merely a copy in reverse from the engraving of 1509, Sch. 3. The shield with the electoral swords is party per fess, sable and argent, as in the engraving.[3]

This portrait of Frederick III occurs not only in "Speculum Phlebotomye" (1510), but again in "Die Bruderschafft sancte Ursule" (1513), sig. e iii v. A copy, dated 1515, is described on p. 519.

6. PORTRAIT OF FREDERICK III, ELECTOR OF SAXONY, after Cranach. (1510.) B. vii, 296, 135.

The same design as no. 5, with slight modifications. The head is turned more to l., and the eyes look more decidedly upward. Both arms rest on the ledge, and the hands touch one another. There is no date, and the arch is omitted; the arms are retained, but the shield with the electoral swords is argent and sable, not sable and argent.

[136 × 135.] Good impression, illuminated by a contemporary hand in colours and gold, on the title-page of "Compendium breue de bo | ne valitudinis cura" (H. Hölzel, Nuremberg, 1510; *see* p. 507, nos. 7, 8, and Flechsig, p. 51). In a second impression on the back of the leaf only a few details are coloured.

Purchased from Mr. Bihn, 1870.

This woodcut has also been copied from Cranach's engraving of 1509, but not so closely as no. 5. Repr. Hirth's "Bilderbuch," i, 417.

7. DIAGRAM OF THE SPHERES. (1510.)

In the centre, the four elements, surrounded by the spheres of the seven planets, the zodiac, the crystalline heaven, and the *primum mobile*. Above, in clouds, the Almighty and angels; below, Christ and the apostles; in the spandrels, the arms of Saxony. Single border.

[153 × 120.] A very late impression, with the lines flattened and thickened, of the cut used twice in Pinder's "Speculum intellectuale," 1510; *see* p. 507, no. 7 (2).

Purchased 1834.

The block is in the Derschau collection. Becker (B 3) attributes it, on account of the Saxon arms, to Cranach. In the early impressions in the book the little landscape which stands for the element Earth is quite characteristic of Traut.

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[1] No. xiii of Hirth's "Liebhaber-Bibliothek alter Illustratoren," Munich, 1889.

[2] "Cranachstudien," i, 52.

[3] This arrangement superseded the older, in which the sable field stood below the argent, in 1508. The obsolete division of the shield is often found after this date in the works of artists, including Dürer, who did not stand in such close relations as Cranach to the electoral court. (*See* Flechsig, pp. 18–23.)

8. THE NATIVITY. 1511. Part of P. iii, 206, 265.

The Virgin kneels, facing l., in a ruined building, and adores the naked infant lying on her robe. Hard by are the ox and ass. St. Joseph advances from r., carrying a lantern. Outside, to l., the star of Bethlehem is shining, and two shepherds look in through a gap in the wall. Their sheep and goats are seen on the hillside. Beyond the other end of the building r. the angel is seen announcing the Nativity to a kneeling shepherd. In the r. lower corner is the date 1511 (the 5 reversed). Single border.

[80 × 312.] Good impression. Watermark, a tower (fragment only visible).
Presented by W. Mitchell, Esq., 1895.

This woodcut appears with fourteen others, all by Traut, on a broadside (*see* p. 349), described by Passavant, of which there are impressions at Berlin, Florence (Uffizi), Innsbruck (univ. libr.), Stuttgart, Vienna (Alb. and Hofbibl.) and Würzburg. The remaining cuts are eleven subjects of the Passion [70 × 60], largely copied from Dürer's Little Passion, the hand of God pointing to them, a group of clergy l. headed by the Pope, and a group of laymen r. headed by the Emperor. The watermark of the broadside, in both the Vienna impressions, is that of which the Nativity here shows a fragment, viz. a tower with a crown above it, surmounted by a flower on a long stalk. The whole sheet (at Berlin) measures 433 × 593 mm.

The Albertina also possesses a companion sheet, undescribed, with the same Nativity and the hand of God above it, but different cuts in other positions. Divergent lines issue, as in P. 265, from the hand. They point to seven Passion cuts (not by Traut), each 75 × 71, representing the Betrayal of Christ, Christ before Pilate, Christ bearing the Cross, Christ nailed to the Cross, the piercing of the side of Christ, the Lamentation for Christ, and the Entombment. The cuts below represent l. the Virgin and Child in a nimbus [195 × 104], r. Frederick III of Saxony, kneeling, with a Rosary [196 × 104]. The woodcut is (or was) attributed to Cranach.

P. 265 was first rightly attributed to Traut by Dr. W. Schmidt, in *Chronik f. vervielf. Kunst*, 1891, iv, 57. It is full of his peculiar mannerisms, but not so original as the Passion, in 33 cuts, of 1510. While the small cuts are largely copied from Dürer, the Nativity repeats a composition attributed to Dürer (B. app. 3), but more probably by Hans von Kulmbach. *See* p. 501 on an altarpiece at Nuremberg connected with this woodcut.

† THE ORDEAL OF ST. KUNIGUNDA. (1511.)
(Reproduction.)

Process reproduction, made for this catalogue, of the eighth cut in the Life of St. Henry, printed by Pfeyl at Bamberg in 1511 (p. 507, no. 10). It is a copy by Traut himself, in every way inferior, reduced from the largest cut on the broadside printed by Hölzel in 1509 (p. 511).

† ST. FRANCIS. (1511.)
(Reproduction.)

Process reproduction, made for this catalogue, of the second cut in the Life of St. Francis, printed by Hölzel at Nuremberg in 1512 (p. 502, no. 1).

† ST. FRANCIS EXCHANGES HIS OWN CLOTHES FOR A BEGGAR'S RAGS. (1511.)
(Reproduction.)

Process reproduction, from Baer's catalogue, no. 461, of the seventh cut in the same work.

9. THE ARMS OF DUKE JOHN OF BAVARIA, ADMINISTRATOR OF THE DIOCESE OF RATISBON. 1512.

An escutcheon bearing quarterly, 1 and 4, the arms of the diocese of Ratisbon, 2, the lion, and 3, the lozenges of Bavaria, is surmounted by two helms with crests, viz. on the dexter side a fish bearing a crown and peacock's plumes on its back, on the sinister side a lion sejant between two buffalo's horns of the Bavarian colours. The mantling consists of sprays of foliage bent in bold, rounded forms. Two adult angels, vested in albs, serve as supporters. The ground at their feet is covered with grass and flowers, and under the escutcheon is the date 1512. Double border, of which the outer line is the thickest.

[164 × 155.] Good impression, not coloured, with margin [3–26].

Bequeathed, as a book-plate, by Sir A. Wollaston Franks, K.C.B., 1897.

John (1488–1538), son of Duke Philip of Bavaria, became administrator of Ratisbon in 1507.

The woodcut of his arms was used in two books printed by Pfeyl at Bamberg:—

a. "Statuta dioecesana seu synodalia Ecclesiae Ratisbonensis," 31 August, 1512; fol. Panzer, vi, 172. (Several copies in the Munich library.)

b. "Missale Ratisponense," 30 April, 1518. Copy on vellum in B.M., with the woodcut coloured. (*See* p. 509, no. 18.)

The attribution to Traut is my own. I base it on the features, proportions, attitudes and costume of the angels, on the drawing of the grass, and on the shape of the figures in the date.

10. THE ARMS OF SCHEURL AND TUCHER. H. 2146. P. iii, 194, 214.

A woman clad in a loose robe, looped up and confined at the waist by a knotted sash, stands, with her r. breast and shoulder bare, looking up to l., with her hair streaming in the wind to r. She supports with her hands the crests that surmount the helms and escutcheons of the families of Scheurl l. and Tucher r. A long-haired dog crouches at her feet. The design is framed in by two vine-stems, bare at the sides, but breaking out at the top into leaves and bunches of grapes. A double-headed eagle is poised over the woman's head. In a compartment at the top is the following inscription in black xylographic letters on a white ground:

HIC SCHEURLINA SIMUL TUCHERINAQꝫ SIGNA REFULGENT
QVAE DOCTOR GEMINI SCHEURLE PARENTIS HABES.[1]

The whole is enclosed by a single border. On the margin are the Latin inscriptions recorded by Heller, from "Deus prouidebit" at the top to "Omne tempus perit . . . sunt cetera fraudes" at the bottom. The following errors in Heller's transcription need to be corrected: for "intera" read "cetera"; for "lecturo," "lectulo"; for "Cicero," "Cycero." The type is that of H. Hölzel.

[Woodcut, 295 × 204; sheet, 365 × 258.] Very fine impression; watermark, small bull's head surmounted by *Tau* cross.

From the Cornill d'Orville collection (blue stamp).

Purchased at the Cornill sale, 1900.

A fine woodcut, though the free and spirited design is partially spoilt by bad cutting. It is certainly by Traut, and is the most important of that group of woodcuts which comprises the illustrations to Locher's "Comparatio," Wimpfeling's "Avisamentum," "De Continentia Sacerdotum," and nos. 11 and 12 of the separate cuts. This is the capital instance of Traut's habit of modelling by parallel lines and his avoidance of cross-hatching. The grapes and vine-leaves, with oblique shading from l. to r. behind them, resemble closely the decoration at the top of the St. Sebald in "Quatuor Libri Amorum," 1502.

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[1] These verses, by Richardus Sbrulius, are printed in Scheurl's "Sacerdotum Defensorium" (Nuremberg, 1511). They are completed by the following couplet:

"Hæc duo diversæ celebrant insignia gentes,
Sarmata Pantheram: Noricus Ethiopem."

The following two lines, placed at the bottom of the woodcut, interrupt the quotations from the classics and the Bible: "Christophorus Scheurlus natus Nůrnberge die vndecima Nouembris . Anno Octogesimoprimo . Et in utroqꝫ | iure Doctoratus Bononie . die . 23 . Decembris . Anno . 1506 . Aduocatus patrie . 1512 . Huius libri patronus." It appears from this that the woodcut was actually intended as a book-plate, and that 1512 is the earliest possible date for its production. The style suits that date so well that it can hardly be later. Christoph Scheurl, the owner of the book-plate, lived from 1481 to 1542. His mother was a Tucher. Such early impressions with the text on the margin are very rare. There is one at Bamberg.

11. A MONSTROSITY BORN AT SPALT IN 1512.

Two female children, having one head with two faces, one trunk, three arms and four legs, are represented standing in a grassy field. Single border. Under the border-line are ten lines of text, in Hölzel's type, as follows: ¶ Zu wissen . Ein wunderlichs vñ erschrockenlich ding, das in der zeyt Als man zalt nach Christi vnsers herren gepurt, | Funfftzehenhundert vñ zwelff Jar . Am . xviij . tag des Christmonds, an dem tag des heyligen Wunibaldi bischof . Jn | dem Marckt Spalt genant . Vier meyll von Nůremberg, undter geworffen der herrschung des hochwirdigen herren, | herren Gabriel bischoff zu Eystet, von einer frawen eines hyrtten geboren solches kyndt. Ein haubt gehabt mit zweyen | angesichten . Drey hendt, Zwo gestrackt auff yetlicher seytten gewonlich eyne . Vñ die dritten zwischen den schultern des | ruͤcks . Einen corper byss auff die zwo frewlich scham auff beyden seyten, mit vier menschlichen peynen vñ fuessen. War- | hafftig gesehen durch den wirdigen herren Heinrich vō Paxperg, der selbigen zeyt obgemelts Marckts Spalt pfarrer . | Auch Rat vñ diener des durchleuͤchtigen hochgeboren fursten vñ herren, herren Friderichs Marggraue zu Branden- | burg . Auch herren Johan Zyner daselbst zugesel jm pfarhoff, vñ ander vil mer die dyse wunderbarliche ereatur (*sic*) gesehen | haben, abkund erfeth in aller gestalt wie es geporen ist in obgemeltem Marckt.

[Woodcut, 245 × 180; sheet, 305 × 193.] Good impression of a bad woodcut.

Purchased from Mr. Bigmore, 1876.

In spite of the hasty drawing and bad cutting, Traut's style is clearly recognisable, especially in the plants and grass, which may be compared with no. 9, and with the large cut of St. Francis. The monstrosity was born on 18 December, 1512. As the woodcut betrays the haste with which it was produced, it may well have been published in the course of the same month, while the event was still recent.

The Munich library possesses another copy of this broadside (Einbl. viii, 19).

12. THE SHIP OF ST. URSULA. (1513.?)

The mast of the ship is the stem of a cross, to which a large figure of the Saviour is attached. From the arms of the cross hang a pair of scales; in the left scale are four souls, while a devil clings to the other, striving to weigh it down. David and Moses stand at the prow and stern of the ship, each holding the ends of scrolls with xylographic inscriptions in Gothic letter: "O Crucx Aue spes Vnica | Hoc passionis tꝑe auge pijs | Justiciā reisqꝫ dona Veniā | Beata cuius brachijs secli | Pependit p̄ciū statera facta | Est c'oꝑis p̄damqꝫ tullit t't'aris."[1] A Carthusian wields the single oar at the stern. In the ship itself is a table or altar, on which are a chalice and a number of hosts lying scattered. Behind the table, at the foot of the cross, the Virgin is seated, holding the Child. To l. we see St. Ursula, with arrow and palm, to r. St. Catherine with wheel and sword. Other virgin saints are indistinctly seen behind them. At the l. end of the table or altar are an aged pair, perhaps St. Joachim and St. Anne; at the r. end St. Peter, in the papal tiara, drawing water from a fountain with four spouts, fashioned like the emblems of the Evangelists, and surmounted by the Dove. Behind St. Peter are representatives of the clergy.

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[1] The last four words must be read, "corporis, praedamque tulit (or tollit) tartaris."

Two persons kneel on land in the foreground: l. Frederick the Wise of Saxony, patron of the Confraternity of St. Ursula at Braunau, who lays his l. hand on the side of the ship, and r. a canon in a fur tippet, carrying a prayer-book in a bag, doubtless Georg Ransshouer of Braunau, Vicar of Trosperg, founder of the Confraternity. The two escutcheons of Saxony, that with the electoral swords l. and that with the crown of rue r., are placed at some distance over the heads of the two patrons, and below two rectangular compartments [*c.* 140 × 95] containing a priest elevating the Host, and four angels with the instruments of the Passion.

The whole is cut on one block [365 × 430]. At the top is the xylographic title, "Sant Vrsula . pruderschafft . zu Braunaw," cut in large Gothic characters on a separate block. Below are five columns of printed German text, giving the history of the Confraternity ("Hat anfang zu Colen vor langen zeytten, vnd ist angefangen worden in disen landem, vō dem geystlichen herren Goͦrg Ransshouer von Prawnaw, Vicari zu Trosperg"); a description of the ship of St. Ursula; rules for members, clerical and lay; ratifications and indulgences granted by the Pope, 27 Cardinals, and the Bishops of Salzburg, Trier, Mentz, Würzburg, Bamberg, Chiemsee, Lavant, Hippo and Passau, and the patronage of Frederick, Elector of Saxony, who had given to the Confraternity "ein schoͦne Silbrene Vrsula." Then follows, in two long lines, this account of the printing of the broadside: "Soliche loͦbliche bruderschafft mit sambt jrem schiflein vnd obersten Patron Jesu Christo, hab ich Doctor Vlrich Pinder stat artzt zu Nuͦrnberg durch angebung des Edlen vn̄ vesten herren Degenhart Pheffinger, Vnd in sunder lieb vn̄ dienstper- | keyt des aller durchleuchtigisten Churfursten Hertzog Friderichen von Sachssen meines aller genedigisten herren, mit einem buchlein in Teutsch vnd latein, merung der lob vn̄ ere sand Vrsula In der Keyserlichen stat gedruckt zu Nuͦrnberg." Then "Oratio | Wvnderlicher streyt . . . trost, vnd erledigung. Amen" (prayer of 6½ lines).

[Sheet, 587 × 438.] Good impression. Watermark, tower surmounted by crown and flower (*see* no. 8).

Purchased from Messrs. Colnaghi & Co., 1895.

The same impression was described in the catalogue of Richard Fisher's collection, 1879, p. 174. It was exhibited at the Burlington Fine Arts Club in 1882 (no. 14 of catalogue), but does not appear in the Fisher sale-catalogue of 1892. It was reserved on that occasion, and was sold with the Angiolini collection at Stuttgart in May, 1895 (lot 963). The woodcut was reproduced by the Reichsdruckerei, Berlin, while still in the possession of Mr. Fisher. The Dresden Cabinet possesses this reproduction. The Albertina possesses the original woodcut alone, without the text.

The woodcut has always hitherto been attributed to Cranach, because it contains the portrait of Frederick the Wise and the Saxon arms. But the account of its production on the face of it suffices to show that it is a work of the Nuremberg school, and this will appear more strongly if the portrait is compared with the two contained in the triple work printed for Pinder at Nuremberg in 1510 (p. 507, nos. 7–9). The costume is the same, while the attitude is altered, as the case requires, and the cutting is inferior. In spite of the unusual scale, many analogies with the style of Traut may be found in the large woodcut.

The sheet is not actually dated, but the reference to two books accompanying it, in Latin and German, in honour of St. Ursula, fixes it to 1513. The books in question are, "Sancte Ursule fraternitas. . . . Impressum per discretum et prouidū virum Fridericū Peypus: in domo Doctoris Binder, medicū Nurnbergensiū . Anno MD . xiij" (Frankfurt a. M., Stadtbibl.), and "Die Bruderschafft sancte Ursule" (Munich, Hof- u. Staatsbibl., 4to. Asc. 149). The German edition contains the same statement as appears on the large broadside, "Soliche lobliche bruderschafft . . . gedruckt zu Nurnberg," with the additional words, "Anno dñi .M ccccc xiii." Both books were evidently printed by Peypus, though only the Latin edition contains his name, and the broadside itself comes from the same press, in Dr. Pinder's house. The German book contains two woodcuts: (1) the Ship of St. Ursula, dated 1512, a different composition from that on the broadside, but also by Traut; badly cut [165 × 111]; (2) Frederick III, 1510, repeated from "Speculum Phlebotomye" (1510). The Latin book also contains two woodcuts: (1) the same cut of the Ship of St. Ursula, 1512; (2) the Rosary, also by Traut [130 × 96], which occurs again in Nicolai's "Tractatus de Confraternitate . De decē Aue Maria," printed by Hölzel, 1513 (p. 509, no. 16).

Another book which should be mentioned in this connection is "Ein fast grosse Lobli | che Bruderschafft: reicher vnnd | armer . Genand sandt Vrsula | Schefflein," etc., dated "Anno dñi millesimo quīgētesimo quīdecimo . xv . die Junij"; 4to. Without name of place or printer (J. Weissenburger, Landshut). It contains five cuts, partly copies from Traut: (1) the Ship of St. Ursula, simplified and reduced, with some modifications, from the large broadside. The Saxon arms are retained; those of the empire are added on the ship. Two cherubs with banners are introduced. The Mater Dolorosa takes the place of the Virgin and Child, but St. Ursula, St. Peter, the Carthusian, Frederick the Wise, and Ransshouer are copied pretty closely from Traut [165 × 125]. A separate impression of this cut is in the Dresden Cabinet; (2) a group containing the Emperor (ideal figure), the Elector Palatine, the Bishops of Passau and Würzburg, and a numerous following; (3) the Electors of Cologne, Mentz, and Trier, and other ecclesiastics. These groups are imitations, amounting in part almost to copies, of the groups on Traut's large broadside of 1511 (P. 265); (4) four bishops headed by Leonhard von Keutschach, Archbishop of Salzburg; (5) a copy of Traut's smaller portrait of Frederick the Wise (1510), with the date altered to 1515. The border is surrounded by a recessed frame with a moulding that anticipates the "Oxford" frame of 1870 [164 × 122].[1] The book contains a fuller account of the Confraternity at Braunau.

† THE MAN OF SORROWS AND MATER DOLOROSA. (1513.?)

(Reproduction.) Nagl. Mon. i, 180, 78.

Christ l. and the Virgin r. are seen to below the waist standing behind a ledge, which bears the inscription, ASPICE QVI . TRANSIS : QVIA . TV . MIHI . CAVSA . DOLORIS. Christ places his r. hand on the wound in his side; the Virgin's arms are crossed on her bosom, which is pierced by a single sword. The instruments of the Passion are displayed in the background, and the whole is framed in by boughs tied together at the top. Double border, the outer line being the widest.

Reduced photograph of the impression [213 × 233] in the imperial library, Vienna.

The Vienna impression stands at the head of a German poem of 68 lines in two columns, "O Muͤter mildt, was quelst dein hertz," etc., with the heading, "Von dē klagbaren leyden vñ mitleyden christi: vñ seiner wirdigen muter Marie . S. Brant." Between the two columns of the poem is printed the decorative woodcut of a gardener, (P. 196; *see* p. 362), which appears, by the connection in which it is found (amongst other reasons), to be also by Traut. At the foot is the following: "¶Welcher mit andacht peycht vñ rewigem hertzen anschawet die waffen der barmhertzigkeyt Christi . Erlangt von Papst Leo drey Jar . | " etc. (three lines in all); then the address, "Gedruckt durch Hieronymū Höltzel." The whole sheet measures 405 × 260. On the other side is a calendar for 1504, which was evidently used as waste. The broadside itself must have been printed after the accession of Leo X in 1513.

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[1] The same copy occurs, with the frame but without a date, in combination with a copy of Cranach's portrait of Luther as an Augustinian monk, 1520, on a sheet with German text, at Gotha (Sammelband i, 236b).

The drapery of the Virgin is nearer than any other example than I can name to that of the Crucifixion of 1509 (H. 1973). For the Virgin's eyes, compare the much less artistic woodcut, no. 11. The character of the foliage has already been noticed (*see* p. 367, no. 45). The face of the mocking Jew is almost identical with a face in no. 20 of the cuts in the Legend of St. Francis.

Traut has copied an older woodcut of the same composition, and with the same inscription (school of Basle or Alsace, *c.* 1500), of which an impression [261 × 220] is preserved in the Basle Museum. The Virgin, in the latter, is a copy from Schongauer, B. 25. Traut has altered the features, while he preserves the attitude. An interesting detail, to be found in Traut's woodcut only, was pointed out to me by Mr. S. M. Peartree. The spear-head is drawn from the lance of St. Maurice, containing a nail of the true cross, which was one of the relics connected with the insignia of the Holy Roman Empire. These were kept, in Traut's time, at Nuremberg. They are now at Vienna. The lance is figured in Q. von Leitner's "Kunstwerke der Schatzkammer des Österr. Kaiserhauses," and in "Führer durch die Schatzkammer...in der K. K. Hofburg zu Wien," 1900, p. 31.

† A HERMIT. 1513.
(Reproduction.)

A hermit with long hair and beard stands on a path in the middle, contemplating a crucifix. To r. is a clump of trees, to l., on a hill, an enclosure containing a house and a chapel. Triple border, consisting of two narrow lines within a wider one. Within the wide line, under the feet of the hermit, is the date 1513.

Photograph of the impression [150 × 191] which I found in the university library at Erlangen, and attributed to Traut, in 1896. Watermark, a pair of scales. The Germanic Museum at Nuremberg possesses a counterproof.

No more characteristic example could be named of Traut's peculiar methods of drawing grass and trees.

13. SS. VALENTINE, STEPHEN and MAXIMILIAN. 1514.
B. vii, 138, 109 and 452, 1. H. 2233. R.—A 11. Nagl. Mon. iii, no. 896 (1); v, no. 900.

Second state.

St. Stephen stands between the two sainted bishops under a round arch with child angels standing on the capitals of the columns. Ornaments, closely resembling those on the back of the Artelshofen altarpiece of the same year, are slung across in the air from rings. The arms of the see of Passau and of the bishop, Wigelinus or Wigileus Fröschel, surmounted by a mitre, stand in the foreground on a lower level. (In the first state two monograms stand in the lower corners, that of Traut, with the date 1514 r., and F standing on the crossbar of H, the monogram of the woodcutter l.) Double border, the outer line being the widest.

[252 × 179]. Fair impression. Watermark, imperial eagle.

In the inventory of 1837.

This is one of the three woodcuts signed by Traut. In the first state it forms the frontispiece to the Passau Missal[1] printed by Jodocus Gutknecht at Nuremberg, 26 October, 1514, which also contains a Crucifixion by Traut, dated but not signed, and numerous initials.

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[1] Panzer, vii, 455, 108.

[14–17.]

FOUR HISTORICAL SUBJECTS FROM THE TRIUMPHAL ARCH OF MAXIMILIAN I.

On the arch in general, *see* pp. 311–321; on the historical subjects, pp. 321–328. Traut's share in designing the latter was defined by Dr. W. Schmidt in *Chronik f. vervielf. Kunst*, 1891, iv, 9. The following diagrams show it at a glance:—

L.

1	—	—	Edition of 1885–6, pl. 20.
4	5	6	
7	8	9	Edition of 1885–6, pl. 19.
—	11	12	

R.

—	—	—	Edition of 1885–6, pl. 26.
16	17	18	
—	—	—	Edition of 1885–6, pl. 25.
—	—	—	

The subjects are the following:—

(1) Maximilian as patron of improvements in artillery, armour, etc.
(4) The Battle of Guinegate.
(5) The first War in Gueldres.
(6) The Siege of Utrecht.
(7) The first Flemish Rebellion.
(8) The War with Liége.
(9) The Coronation as King of the Romans.
(11) Maximilian makes peace with Henry VII.
(12) Maximilian avenges the insult to his daughter.
(16) The Swiss War.
(17) The expulsion of the French from the Kingdom of Naples.
(18) The Bavarian War.

Subjects (1) and (9) do not occur in the separate editions, while (11) is represented there (except in Glax D) by a different woodcut, not by Traut. The reader may like to be reminded that subjects (2), (3), (10), (13), (14), (19), (20), (21), in the edition of 1885–6, are by Springinklee, subjects (15), (22) and (23) by Dürer. Subject (24), omitted in the editions previous to 1559, was supplied by an unknown artist of that period.

All the subjects by Traut are represented in this Department on the first edition of the complete arch. With the exception of nos. (1), (9) and (11), they occur again in the Latin edition (Glax C) of the historical subjects alone.

Four subjects are further represented here by duplicates, placed among Traut's woodcuts.

14. THE CORONATION AS KING OF THE ROMANS. (Subject 9.)

Maximilian, seated under a canopy, vested in the imperial mantle, is being crowned by the three spiritual electors. Three lay electors hold the sword, orb and sceptre. The holy Dove, between two angels, hovers over Maximilian's head.

[175 × 152.] Good impression, though not early, without text.
In the inventory of 1837.
The coronation took place at Aachen on 9 April, 1486.

15. MAXIMILIAN MAKES PEACE WITH HENRY VII. (Subject 11.)

The composition is the same, in all essentials, as that described on p. 324, no. (10), but there are three ships on the sea. The peculiarities of Traut's drawing are very strongly emphasised.

[175 × 155.] Impression of uniform quality with no. 14.
In the inventory of 1837.
See p. 325 for a discussion of the subject.

16. THE SWISS WAR. (Subject 16.)

[228 × 152.] A duplicate of p. 326, no. (15), with the same Latin text, from Glax C.
In the inventory of 1837.

17. THE BAVARIAN WAR. (Subject 18.)

[215 × 148.] A duplicate of p. 326, no. (17), with the same Latin text, from Glax C.
In the inventory of 1837.

18. CHRIST TAKING LEAVE OF HIS MOTHER BEFORE THE PASSION. 1516. H. 1968, 1969. P. iii, 198, 224.

First state.

The composition is divided into two halves by a bare tree. Christ, to r. of the tree, bends forward and clasps the r. hand of his mother, who bends the knee before him. Christ is followed by a group of apostles, Mary by three holy women. The city of Jerusalem is seen in the distance. The fortified buildings l. are copied from Dürer, B. 92. In the lower corner l. is the date 1516; Traut's monogram is placed a little to r. of the date under the Virgin's mantle. Single border.

[298 × 260.] Fine impression without margin. Watermark, bull's head surmounted by a tall cross with a serpent coiled round the stem.
Presented by W. Mitchell, Esq., 1895.
This is the most important woodcut signed by Traut, and may be called the starting-point of all our knowledge of his work. It contains good specimens of his characteristic plants, grass and trees, and heads which recur on the Artelshofen altarpiece and among the woodcuts of the Halle Heiligthumsbuch.

Impressions of the first state, with date and monogram, are rare. An impression at Berlin has in the lower margin, "Ein gepet von dem abschyd unnsers hern Jesu Christi, von seiner erwelten | muter der junckfrawen Maria Am dornstag vor seinem leyden." P. describes an impression in the Klugkist collection at Bremen (now in the Kunsthalle) with 28 verses, "Gedruckt durch Johannes Stüchs" (Weller, "Repert. Typogr." Suppl. p. 15, no. 129). The block is in the Derschau collection, and modern impressions of the second state are to be found in Becker (B 4).

19. ST. AUGUSTINE. 1518. H. 2010. P. iii, 203, 245. Nagl. Mon. iii, 243, 25.

St. Augustine, in monastic habit, holds a book in his l. hand and points with his r. hand to a pool of water, which a naked child (Jesus) is trying to empty with a spoon. Another monk, with a book in his r. hand, stands behind the saint. At a little distance to l. are the chapel and other buildings of a monastery; a monk stands by the open gate. Over the convent roofs the Blessed Trinity appears in the sky. Landscape background with trees and a fortress on a small hill r. Near St. Augustine's r. hand we see his emblem, a heart pierced by an arrow; under his l. foot is the date 1518. No signature; single border.

[290 × 206.] Late impression; no early ones appear to exist.

Purchased from Mr. Stevens, 1867.

Another impression is pasted in a copy of the Bursfeld Benedictine Missal printed by Drach at Spires, 1498, in the Dept. of Printed Books (Proctor 2397). The woodcut, formerly attributed at random to Dürer, Cranach or Burgkmair, was first ascribed to Traut by Dr. W. Schmidt in 1889 (*Repertorium*, xii, 302). The Munich impression is reproduced and attributed to Traut in Hirth and Muther's "Meister-Holzschnitte," 1893 (no. 60). The attribution is certainly right.

The vision of the Trinity, and the child with a spoon, allude to St. Augustine's story that when he was composing his work on the Trinity he met a child ladling out the sea with a spoon, who said that his own task was no more hopeless than the theologian's attempt to fathom so great a mystery.

Certain other woodcuts, already described in Section II, have a claim, on various grounds, to be attributed to Traut:—

P. 356, no. 20. St. Jerome (1511?). H. 2016. P. 188.

P. 362. † The Gardener (1513?). P. 196.

P. 365. † The Arms of Scheurl and Fütterer (afterwards Zingel, then Geuder) (1519?). B. 164. H. 1943. Apart from the probability that Traut, who designed the large book-plate with the Scheurl and Tucher arms about 1512, would be employed again by Scheurl after his marriage in 1519 (if the state with the Fütterer arms be really the very first, which is not certain), I would call attention especially to the features of the genius who holds the tablet, and ask that they may be compared with several faces in nos. 13 and 14 of the woodcuts that I attribute positively to Traut.

P. 367, no. 45. The Arms of Stabius. B. 165. H. 1944.

Two other woodcuts in the same section, nos. 10 and 24, have been attributed to Traut, but wrongly, as I am convinced, by Dr. W. Schmidt (*Repertorium*, xvi, 308; *Chronik f. vervielf. Kunst*, iv, 57).

VIII.—LUDWIG KRUG.

Ludwig Krug, goldsmith, sculptor and engraver; second son of Hans Krug the elder, goldsmith; worked at Nuremberg, where he became a master in 1522; d. 1532. Two engravings are dated 1516.

Authorities :—

Neudörfer (ed. Lochner), 121, 124.
Passavant, P.G. iii, 134.
C. Dodgson, in *Repertorium*, xx, 303.

† THE FALL. P. 1.
(Reproduction.)
Photograph of the first state, probably unique, in the Dresden Cabinet.

1. THE FALL. P. 1.

Second state.

Adam sits l. and takes with his l. hand the apple offered to him by Eve, who looks at the serpent as she plucks a second apple from the tree with her l. hand. A stag, often introduced into pictures of Paradise as an emblem of longevity, lies behind the tree of life. Other trees and bare rocks fill the background. There is much cross-hatching, of a stiff, mechanical kind, like the work of a line-engraver magnified. Single border-line.

The second state is distinguished from the first by two alterations. Krug's signature, a jug (Krug) between the letters L and K, has been removed from the tablet, and the cross-hatching on Eve's legs has been cut away, entirely from the r. leg and from the inner side only of the l. leg. The legs, after this alteration, are shaded merely with a single system of strokes, and the improvement is manifest.

[177 × 123.] Old impression (late xvi century?); watermark, arms of Nuremberg surmounted by a crown.

In the inventory of 1837.

2. THE EXPULSION FROM PARADISE.

Second state (?).

The angel l., in long drapery, with a collar of feathers round his neck, brandishes the sword in his r. hand, and lays his l. hand on the r. arm of Adam, who looks back at the angel, and covers his nakedness with his l. hand. Eve turns away to r., raising her r. arm and stretching out her l. arm before her. The serpent is coiled round a bough of the tree immediately above her. Trees in the background, which is shaded in the same manner as in no. 1. On the ground in front lies a blank tablet. Single border-line.

[177 × 123.] Old impression, on the same paper as no. 1, but without watermark.

In the inventory of 1837.

No impression of the first state is known, but by the analogy of no. 1 it may be taken as certain that the empty tablet once contained Krug's signature. The composition is strongly influenced by Dürer's treatment of the same subject in the Little Passion.

These two woodcuts are described by Brulliot, i, 435, no. 3284. He reproduces the blank tablets of the second state. The blocks are preserved in the Derschau collection and late impressions of both are to be found in Becker (C 11). No other woodcuts by Krug are known.

IX.—PETER FLÖTNER.

Peter Flötner, sculptor, medallist, draughtsman and wood-engraver (?); [1] place and date of birth unknown; removed from Ansbach to Nuremberg, where his name first appears as "the foreign wood-carver from Onolzbach, Master Peter by name," in a resolution passed by the council on 1 October, 1522, to confer on him the rights of citizenship gratuitously; took the oath as a citizen on 8 August, 1523; was thrice married, and had a son, Caspar, by his first wife; resided permanently at Nuremberg, where he died on 23 October, 1546.[2]

Recent authorities:—

J. Reimers, "Peter Flötner nach seinen Handzeichnungen und Holzschnitten," Munich, 1890.

K. Domanig, "Peter Flötner als Plastiker und Medailleur." *Jahrb. d. kunsthist. Samml. d. allerh. Kaiserhauses*, 1895, xvi, 1.

K. Lange, "Peter Flötner, ein Bahnbrecher der deutschen Renaissance," Berlin, 1897. Professor Lange gives a summary (p. 1) of all the literature on Flötner down to the date of the appearance of his own book. His text of Neudörfer's biography of Flötner (pp. 3, 4) is more trustworthy than that printed in Lochner's edition.

Flötner signed his works with initials, often accompanied by mallet and chisel, or else with a kind of rebus, in which a heap of ordure,[3] sometimes pierced by a chisel or an arrow, figures prominently; wings, which formed part of his armorial bearings, are also introduced significantly into some of the ornamental and architectural designs (*see* Lange, pp. 15–17). It is the latter, very scantily represented in this collection, that constitute Flōtner's chief claim to consideration as a pioneer of the Renaissance in Germany. His illustrations and separate woodcuts, not of an ornamental character, are often coarse both in subject and execution.

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[1] It is not proved that Flötner cut his own blocks, but this is very likely in the case of the fine ornamental subjects, for he was before all things a wood-carver, and must have been versed in handling all tools used on wood. The instruments that accompany his monogram on several drawings and woodcuts are a mallet and a "skew" chisel (the kind used by a wood-carver, not a sculptor in stone). In one case (Lange, p. 16) an instrument, said to be a burin, accompanies the chisel, but this cannot allude to the practice of wood-engraving, in which the knife was exclusively used at that period.

[2] The correctness of this date was doubted by Reimers, on the ground that the illustrations to the works of Rivius were not published till 1547 and 1548, and that Neudörfer, writing in 1547, spoke of him as if still alive. But Neudörfer's words, inaccurately printed by Lochner, will bear another interpretation, while the date given above is supported not only by the epitaph in St. John's Churchyard, but also by the record of his burial, between 14 September and 13 December, 1546, in the "grosse Totengeläut von S. Sebald." (*See* Lange, pp. 4, 5.)

[3] Alluding perhaps to "Flade." The artist's name occurs in documents dating from his lifetime as Flattner or Flätner.

There are important collections of Flötner's woodcuts at Berlin, Dresden and Erlangen.

The woodcuts in this collection fall into the following groups :—

i. (nos. 1–25).
Subjects from various series.

ii. (nos. 26–29).
Single subjects.

iii. (nos. 30–32).
Playing-cards, ornaments and illustrations of the works of Rivius.

iv. (nos. 33–36).
Doubtful works.

The arrangement within these groups is mainly chronological.

BOOKS ILLUSTRATED BY FLÖTNER.

A.—In the Department of Prints and Drawings.

1. [WALDIS.] VRsprung vnd Herkum̄en der | zwo̊lff ersten alten Ko̊nig vnd | Fürsten Deutscher Nation, | wie vnd zů welchen zeytten | jr yeder Regiert hat. | M.D.XLIII. Hans Guldenmund the Elder, Nuremberg, 1543 ; fol.

On the title-page above the date, the imperial eagle between the pillars of Hercules. In the text, twelve early German kings by Flötner, Reimers 19–30 [*c.* 280 × 180], each occupying the verso of a leaf, while the descriptive verses are printed on the recto of the leaf following.

(1) A ii v. Tuiscon aller Deutschen Vater. Signed below l. with mallet and chisel and initials PF. (this corner is mutilated in the present copy). B. ix, 162, 1. Repr. Reimers, p. 39 ; Domanig, p. 13.

(2) A iii v. Mannus der Erst Deutsche König.

(3) A iv v. Wygewon König der nidern Deutschen.

(4) B i v. Heriwon König der mittel Deutschen. A free imitation of Burgkmair's David (in B. 66).

(5) B ii v. Eusterwon König der obern Deutschen.

(6) B iii v. Marsus König im Niderlandt.

(7) B iv v. Gambriuius König in Brabant, Flandern. Repr. Domanig, p. 14.

(8) C i v. Sucuus ein Anherr aller Swaben. Below a landscape with farm-buildings and a man ploughing with a team of horses. Repr. Domanig, p. 15.

(9) C ii v. Wandalus der Wenden König. Landscape background. Repr. Domanig, p. 16.

(10) C iii v. Ariouistus ein König aller Deutschen. Copied in reverse from Burgkmair's King Arthur (in B. 64), with the same arms.

(11) C iv v. Arminius ein Fürst zu Sachssen. The body of Varus lies prone on the ground, and Arminius holds the severed head. Repr. Domanig, p. 17.

(12) D i v. Carolus Magnus der erst Deutsche Keyser. A copy in the same direction of Burgkmair's Cæsar Carolus (in B. 64).

A good copy of the book, which is rare; the woodcuts are not coloured.

Purchased from Herr Gutekunst, 1874.

G. Milchsack[1] has described two variants of this edition, both represented in the Wolfenbüttel library. The readiest criterion by which they may be distinguished is the date on the title-page, under the eagle. A has M.D. XLIII., B 1543. This copy and another in the Department of Printed Books, with the woodcuts coloured, belong to edition A, which also occurs at Berlin. Edition B occurs in the Allerh. Privat- und Fideicommissbibliothek at Vienna.

Copies of some of the cuts occur in Lazius, "De gentium aliquot migrationibus," 1557. A free repetition of the cycle, in the form of silver reliefs, by Flötner himself, is in the imperial collection at Vienna. (*See* Domanig, pp. 11–19.) D. argues that the woodcuts must have been finished long before 1543, because the figure of Wandalus recurs, with alterations, as Attila on leaf 11 of the "Hungern Chronica," 1534; but the resemblance seems to me much too slight to warrant any such conclusion. Reimers, Schmidt and Domanig attribute the whole series to Flötner, while Lange recognises only four woodcuts, nos. 1, 8, 9 and 11, which agree with the reliefs, as his work.

2. [ROMAN EMPERORS.] Imperatorum Romanorum omnium Orientalium et Occidentalium verissimae Imagines. Andreas Gesner, Zürich, 1559; fol.

Scattered throughout the book, on the verso of the leaves, are almost the whole of the arabesques of Flötner,[2] including a few designs for handles and sheaths of daggers, but consisting mainly of designs for intarsia, which had been first published as a complete set of forty in book form by Rudolph Wyssenbach at Zürich in 1549. The only one signed is the grotesque panel, P. 29, Reimers 79 (repr. fig. 18), with Flötner's initials and tools and the date 1546.

A fine copy, from the Pirovano sale, 1901.

Reimers (pp. 19–36) attempted to prove that none of these designs were by Flötner except the signed grotesque and two sheaths for daggers, which agree with it closely in style. He regarded the original issue as a compilation by Wyssenbach from various sources, chiefly French. Lange, however (pp. 39–44), has succeeded completely in re-establishing Flötner's claim to the authorship of the whole series. The strongest proof is afforded by the signed ornament at the foot of a column reproduced by Lange on p. 42.

Reimers (p. 31) denies the identity of the blocks employed by Gesner in the present work, and in a new edition of the ornaments alone in 1560, with those originally published by Wyssenbach in 1549. He is not sure himself whether the whole, or only a part, are copies, and I am unable without access to a copy of Wyssenbach's edition, to ascertain the facts. The difference, however, if it exists, is exceedingly minute, and Flötner's design may be studied to equal advantage in Gesner's edition. Wyssenbach's edition was reproduced in facsimile at Berlin in 1882, with the title "Das Kunstbuch des Peter Flötner."

B.—IN THE DEPARTMENT OF PRINTED BOOKS.

1. [HUNGARIANS.] Der Hungern Chronica . . . Im druck yetz new auszgangen. Anno 1534. Printed for Hans Metzker, Vienna, 1534; fol.

Nine different cuts in the text [*c.* 83 × 138], five of which are signed, P. iii, 257, 13, Reimers 31–35, 37–40. The larger cut on the title-page [163 × 135] is also rightly attributed by Reimers (no. 36) to Flötner. Domanig (p. 5, *note* 1) calls it a copy from Burgkmair, and Lange (p. 27) says that it has nothing to do with Flötner. The facts are these. The block of the woodcut in question is extant in the Derschau collection at Berlin. The initials HB were inserted, at some date subsequent to 1534, in the r. upper corner (l. side in the impression), and the spurious second state thus created was described by Bartsch (vii, 221, 70) as a work of Burgkmair's and reprinted by Becker (Gotha, 1810) as B 30. The style has no resemblance whatever to Burgkmair's, and I see no reason to doubt that Reimers 36 belongs, with the other illustrations of the book, to Flötner The architecture is quite in his taste, and the man standing to l. may be compared with a similar figure in Reimers 39. The true facts about the attribution to Burgkmair are given by Reimers, p. 37. The inserted piece containing the initials is made, he says, of iron.

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[1] *Archiv für Litteraturgeschichte*, Leipsic, 1882, xi, 171.

[2] The numbers missing are given by Reimers, p. 22.

2. [RYFF.] Perspectiva . . . durch Gualtherum H. Rivium. J. Petreius, Nuremberg, 1547; fol.

The numerous illustrations to this book are by Flötner, though they were not published till after his death. They are partly adapted from Serlio and the Como edition of Vitruvius. *See* Reimers, pp. 36-44, 107-110, nos. 41-49, and Lange, pp. 29-38. The cuts are partly the same as in the following book, but many, including all the landscape subjects, with diagrams explaining the use of mathematical instruments for measuring, are peculiar to the work on Perspective.

3. [VITRUVIUS.] Vitruvius Teutsch . . . durch Gualtherum H. Rivium. J. Petreius, Nuremberg, 1548; fol.

The illustrations are by Flötner. One of them, Reimers 50, fol. CXCVIII v., is signed. (*See* remarks on no. 2.)

4. [BECKER.] Holzschnitte alter deutscher Meister. Gotha, 1808-1816; fol.

B 30, from "Der Hungern Chronica," wrongly ascribed to Burgkmair; B 58, the Calumny of Apelles, wrongly ascribed to Schön; B 67-70, landsknechts, etc.

WOODCUTS BY FLÖTNER.

i. SUBJECTS FROM VARIOUS SERIES. Nos. 1–25.

HISTORICAL SUBJECTS CONNECTED WITH THE TRIUMPHAL ARCH OF MAXIMILIAN I.

One of these—Maximilian conferring the Fief of Milan on Ludovico Sforza (*see* p. 327, no. 19)—should be compared especially with the illustrations to "Der Hungern Chronica." Both in the architecture, especially the construction of the throne, and in the features Flötner's style is unmistakable. This woodcut, in the separate editions (Glax A–C) of the historical subjects, takes the place of another treatment of the same subject by Springinklee, which is to be found in the complete editions of the Arch.

With regard to another subject—Maximilian making peace with Henry VII (p. 324, no. 10)—I cannot speak so positively. There are details in it which suggest Erhard Schön (*see* p. 418, *note* 3), but two figures in this woodcut may be compared respectively with Mannus and Marsus, in the series of the earliest German kings, and with the man standing in the cut on the title-page of "Der Hungern Chronica." These, it must be acknowledged, are not characteristic or undisputed works of Flötner's.

If the generally accepted opinion that these separate editions were issued by Andreä soon after the death of Maximilian is correct, the fact that Flötner had a share in them suggests that he was settled in Nuremberg earlier than 1522. There is no likelihood that Andreä would cut designs by a master residing at Ansbach.

[1–7.]

LANDSKNECHTS.

A large number of woodcuts representing the costumes of landsknechts were issued both at Augsburg and at Nuremberg between 1525 and 1530. They are supposed, with great probability, to reproduce types of the soldiers engaged in the Italian campaign of Charles V, which was terminated by the victory at Pavia in 1525. Two series of woodcuts, each fifty in number, have been reproduced by Count Breunner-Enkevoërth in "Röm. kais. Majestät Kriegsvölker im Zeitalter der Landsknechte," Vienna, 1883. The second series forms a connected whole, of Augsburg origin, cut by Jost de Negker and issued about sixty years later by his son David. The first series consists of much more heterogeneous elements, not forming a connected whole. Some of the numbers bear the address of Guldenmund or Meldemann; all appear to have been cut at Nuremberg, and part of them are copies from the Augsburg series. A few isolated cuts of the same character are placed by Breunner-Enkevoërth in the third part of his publication.

It is very difficult to determine precisely what share in these woodcuts is to be attributed to Flötner, who only signed three of them.[1] Different opinions have been expressed by Reimers (pp. 49–58, 103), Schmidt (*Repert. f. Kunstw.* xvii, 366) and Lange (pp. 24–27). The latter rightly observes that a number of the subjects appear to have been drawn on the block, not by the artist himself, but by some one in the employment of the wood-engraver, working from a sketch. Others, again, were re-cut on a second block, and it appears that in several cases only the copy and not Flötner's original has survived. The subjects which can be attributed with some probability to him are scantily represented in this collection; the claim which they have to a place among his works will be discussed in the remarks on each.

1. YOUNG MAN HOLDING THE SHAFT OF A LANCE IN HIS l. HAND.

B.–E. i, 10. Reimers 11.

[287 × 168.] Late chiaroscuro impression from two blocks, as in Becker (B 67).
Purchased from Mr. Evans, 1849.

The Berlin impression, reproduced by Reimers (fig. 37), is printed from three blocks, the last of which contains the initials P F near the l. knee. This third block was lost before the impressions from the Derschau blocks were taken.

With the exception of the head, this is a copy of no. 34 in David de Necker's series. Lange denies that Flötner was ever a copyist, and thinks that D. de Necker, about 1590, made up an imperfect set of blocks to the number of fifty by copying some of the subjects originally issued by Guldenmund and Meldemann. That seems to me impossible; the cutting of the whole Augsburg series is uniform, and of Jost de Necker's time, and could not have been imitated so skilfully at the close of the century.

1a. A COPY OF THE SAME SUBJECT.

[257 × 166 (cut).] Old impression on coarse, brownish paper.
In the inventory of 1837.

The difference most readily pointed out is that the sheath of the sword is all black, not broken up by white lines as in the signed woodcut.

2. A MAN CARRYING A HALBERT OVER HIS r. SHOULDER.

Reimers 12.

[285 × 170.] Late chiaroscuro impression from two blocks, as in Becker (B 67).
Purchased from Mr. Evans, 1849.

Here, as in the case of no. 1, the Berlin impression has Flötner's signature, printed from a lost block. The impression reproduced by B.–E. (i, 14), with the heading "Feldtwaybel" and the name "Hanns Guldenmundt" at the foot, is evidently from a different block—here, again, the sheath of the sword should be observed—and should probably be described as a copy by Guldenmund from Flötner.

The two subjects, nos. 1, 2, were copied in reverse by D. Hopfer (B. 65).

3. A MAN WITH A SWORD OVER HIS r. SHOULDER AND A PEACOCK'S FEATHER IN HIS CAP.

Reimers 14.

[260 × 150.] Modern impression, as in Becker (B 68), printed on the same sheet with nos. 4 and 5.

Purchased from Mr. Evans, 1849.

This, again, is not from the same block as the impression reproduced by B.–E. (i, 24), with the heading "Doppelsoldner" and the name "Hans Guldenmundt" at the foot. The most obvious difference is that the stocking on the r. leg has lines running down it, which are wanting in the Derschau block. The end of the sword and the l. hand have been cut off the block.

A reversed copy of this subject was etched by D. Hopfer on the same plate as his copies of 1 and 2.

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[1] Breunner-Enkevoërth, i, 8, 10, 14. The first of these, signed with the mallet and chisel, is entitled "Veyt Pildhawer," and it has been thought that Flötner intended this landsknecht for himself, and that he may have used the opportunity of the campaign of Charles V for a visit to Italy. That is merely an attractive conjecture. B.–E. 10 and 14 are signed only in the chiaroscuro impressions at Berlin.

3a. A COPY OF THE SAME SUBJECT, BY HANS GULDENMUND.
B.-E. i, 24.

[275 × 165.] A good, early impression, but cut at top and bottom. The title and Guldenmund's name are lost; the six verses at the top, "Ich pin genant Hanns vnverzagt," etc., are preserved, and the sword and l. hand are complete.

In the inventory of 1837.

4. A MAN WITH A SWORD OVER HIS l. SHOULDER, LEADING A WOMAN.
B.-E. i, 45. Reimers 15.

[280 × 200.] Modern impression, as in Becker (B 69), on the same sheet as nos. 3 and 5.

Purchased from Mr. Evans, 1849.

In this case B.-E. has reproduced an impression from the Derschau block.

This subject was copied in reverse by Hopfer on a separate plate (B. 63).

4a. A COPY OF THE SAME SUBJECT, PROBABLY BY HANS GULDENMUND.

A fairly close copy, but the white line on the sword-belt and most of those on the shoes are omitted.

[280 × 194.] An old impression on brown paper, cut at top and bottom. The heading and Guldenmund's name, which probably stood at the foot, are lost, but the following six verses remain at the top (the last two damaged):

"Da dorffes du weder spyeleu noch keren
Sonder nur Schlem̄en prassen zeren
Vnd lass dein frawen sant quinte han
Die nichts dañ greyn vnd zancken kan.
Ich mag nym stecken in de . . . .
Ich wil ein anders auch ve . . . . . . en."

In the inventory of 1837.

5. A MAN WITH A HALBERD IN HIS r. HAND, A DOG STANDING NEAR HIM.
B.-E. i, 30. Reimers 16.

[270 × 132.] Modern impression as in Becker (B 70), on the same sheet as nos. 3 and 4.

Purchased from Mr. Evans, 1849.

All the compositions hitherto described have been unanimously attributed to Flötner.

That is not the case with the two following numbers. These impressions are apparently not originals, but part of Guldenmund's series of copies. It seems very likely, however, that they are from designs by Flötner, of which no original impressions are extant, and this is the most suitable place in which to describe them. The fact that they were copied, with other Flötner subjects, by Hopfer is an argument for attributing the design to him.

6. MAN WITH A SHEATHED SWORD, HOLDING OUT HIS r. HAND, A POLE IN HIS l. HAND.
B.-E. i, 41. P. iii, 250, 23.

[Sheet, 285 × 173.] A good, old impression, uniform with nos. 3a and 4a, cut at top and bottom. The heading, "Gall von Vnderwalden," and first two lines of the verses,

"Vetter Heine[1] du sagest recht
Ich bin ein freydig junger knecht,"

have been cut off, and Guldenmund's name, which probably stood at the foot, is also lost.

In the inventory of 1837.

This subject was copied in reverse by Hopfer, with a slight alteration, in B. 64. It was rejected by Reimers, but attributed to Flötner by Schmidt and Lange.

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[1] The soldier mentioned, "Heyne ausz der kyrchgassen von Schweitz," appears on B.-E. i, 25. He addresses his cousin as follows: "Hoͤr zů mein lieber vetter gal, Ich vnd dein vater hant vil mal Mit Schweitz erlanget grossen Sig," etc. In this case the name Hans Guldenmundt appears beside the verses.

7. A MAN WITH A FIRE-ARM OVER HIS l. SHOULDER.

Copy of B.-E. iii, 4.

In the original, the pattern on the r. side of the man's breeches consists of complete discs resembling panes of glass. In the copy these discs are indicated but not completely drawn. The heading is lost, but the following six verses, in two columns, are preserved :

¶ Ich pin genent der Růeren frey.
Ich han verschossen Puluer Pley.
Vnd pin passirt auss Brabant.
Durch Schweden pisz in Engellandt.
Vnd hab doch keinen herren noch.
Ich merck der krieg der hat ein loch.

[Sheet, 281 × 164.] Good, old impression, cut at top and bottom; uniform with nos. 3a, 4a and 6,[1] but better preserved. Watermark, a small bull's head with flower over it.

In the inventory of 1837.

Another copy from the same design, with Meldemann's monogram near the l. leg, is reproduced in B.-E. (i, 21). Both the headgear and the pattern of the breeches are different. The verses, ten in number and printed in one column, with the heading "Püchsenschütz," are partly the same, with variations interpolated.

This subject was also copied in reverse by Hopfer (B. 64). In Hopfer's copy the discs are completely formed, as in the original.

[8–13.]

HEROES AND TYRANTS OF THE OLD TESTAMENT.

This series of twelve woodcuts, not hitherto described in the literature on Flötner, appeared as illustrations of the original (broadside) edition of two poems by Hans Sachs, "Erenport der zwelff Sieghaften Helden des alten Testaments und ander Tyrannen. Anno Domini M.CCCCC.XXXI am XXV tag Junii," and "Schandenpord. Die zwölff thyrannen des alten testaments mit ihrem wütigen leben. Anno Salutis M.CCCCC.XXXI am I tag Julii." The poems are printed in the folio edition of Hans Sachs's poems, "Sehr Herrliche, Schöne und Warhaffte Gedicht," Nuremberg, 1558, i, 49–54, and in *Bibliothek des litterarischen Vereins*, Stuttgart, Bd. 102, p. 211 ff. The characters of the "Gate of Honour" are Joshua, Gideon, Jephthah, Samson, Jonathan, David, Abijah, Asa, Jehoshaphat, Amaziah, Hezekiah, Judas Maccabæus; and of the "Gate of Shame," Pharaoh, Adonibezek, Eglon, Abimelech, Goliath, Saul, Zerah, Ahab, Sennacherib, Nebuchadnezzar, Holofernes and Antiochus. Each block contains two persons. The original edition of each poem must have consisted of three sheets, with two blocks, containing four persons, printed side by side at the top of each, the verses standing below the woodcuts and being divided by pilasters, of which the capitals are seen just below the ledge or parapet on which the persons are leaning. The design of these capitals, and of the moulding in which they are embedded, is different in the two cases; the pseudo-Ionic capital with an animal's head belongs to the "Erenport." Only one fragment of such an original edition has been preserved, so far as is known. The Germanic Museum at Nuremberg possesses two out of three sheets of the "Erenport." The first of these is reproduced as an illustration to an article by Max Wingenroth,[2] on old German stoves at Nuremberg, *à propos* of a stove in the Burg composed of coloured tiles partly founded on these woodcuts. The stove in question[3] affords the only means of identifying the subjects of the woodcuts, when they occur apart from the poem, since each tile contains the name and number of the person whom it represents. Unfortunately the tiles are not in their original places, and the whole series is not preserved, while the few single tiles of the set that are preserved at Nuremberg, Munich and Prague (Boh. Nat. Mus.) are duplicates of those in the stove itself. The subjects extant are: Gedion II, Samson IV, Jonathan V, David VI, Assa VIII, Josaphat IX, Amassia X, Ezechias XI, Judas Machabeus XII, from the "Erenport," and Goliath V, Serah VII, Achab VIII, Nabuchodonosor X, Holofernes XI, Antiochus XII, from the "Schandenport." The architectural setting of the two series of subjects differs in the tiles, as in the woodcuts.

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[1] A copy from Beham, p. 479, no. 149a, belongs to the same set.

[2] "Kachelöfen und Ofenkacheln des 16., 17., und 18. Jahrhunderts im Germanischen Museum, auf der Burg und in der Stadt Nürnberg." *Mitt. a. d. germ. Nationalmuseum*, 1899, p. 87; *see* especially pp. 96–98.

[3] Reproduced in collotype on pl. 2 and 11 of Adalbert Röper's "Sammlung von Öfen in allen Stilarten, mit einem Vorwort von Hans Boesch," J. Albert, Munich, 1895.

In addition to early impressions of eight of the heroes (nos. 1–4, 9–12), with text, at Nuremberg, I only know impressions of the first two pairs of tyrants (Pharaoh and Adonibezek, Eglon and Abimelech),[1] also early, but without text, at Erlangen, and late impressions, both at Dresden and London, of the six pairs now to be described. The whole of the twelve pairs, accordingly, are extant.

Wingenroth says that the attribution to Flötner was proposed by Dr. W. Schmidt, and that he himself is inclined to accept it. He recognises, at any rate, the style of a Nuremberg master of the second quarter of the XVI century, who has used the forms of the Renaissance in North Italy with intelligence. The impressions at Erlangen, however, were already attributed to Flötner by Dr. Zucker, when I saw them in 1896. I adopted the attribution at once, and my conviction that it is correct has deepened with time. Comparison with this series would help to dispel such doubts as Lange has expressed with regard to Flötner's authorship in the entire set of illustrations to the poem of Burckhard Waldis.

8. JONATHAN AND DAVID. (Nos. 5 and 6 of the Heroes.)

Jonathan, in a plain helmet with the visor up, faces three-quarters to r.; he wears a cuirass over ring-mail armour; both his gauntleted hands rest on the ledge in front of him. David, in a helmet surmounted by a small crown, looks up to l. and leans his head on his l. hand; in his r. hand he holds a harp.

9. ABIJAH AND ASA. (Nos. 7 and 8 of the Heroes.)

Abijah, in Roman armour and an ornamental crowned helmet with long plumes, is seen in profile to r.; his arms, crossed at the wrist, are propped on the parapet. Asa, in a similar helmet with different plumes, in three-quarter face to l., converses with him, gesticulating with the r. hand.

The half-columns seen to l. and r. of each pair of heroes are additions, peculiar to these late impressions, for in the early impression at Nuremberg no column divides Gideon, in the first pair, from Jephthah, in the second; the half-length figures are entirely detached against the air, and there is no architectural frame above the parapet. Moreover, the outlines of the separate blocks on which the columns are cut can be clearly seen. In the series of tyrants, on the other hand, the half-columns form an integral part of the original block. At Dresden the four heroes (5–8) are on an undivided sheet, with columns at the extremity of each pair, as here.

10. GOLIATH AND SAUL. (Nos. 5 and 6 of the Tyrants.)

Goliath, in armour, with a long beard, three-quarter face to r., has a massive shield slung over his shoulders on a chain. Saul, in plate-armour, wearing a crowned helmet with long plumes, holds a drawn sword upright before him.

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[1] As the tiles give no assistance, it is impossible to tell which of the woodcuts at Erlangen represents the first pair and which the second. I venture to name them thus because the four pairs in the British Museum can be identified, by aid of the tiles, with tyrants 5–12, while the attributes of the four tyrants at Erlangen are different from any of those represented here.

11. ZERAH AND AHAB. (Nos. 7 and 8 of the Tyrants.)

Zerah (the Ethiopian, 2 Chr. xiv, 9) wears a low spiked crown with ostrich plumes, and holds a spiked mace over his l. shoulder. He looks away from Ahab, a bearded king in a helmet with ostrich plumes, who holds a javelin in his r. hand.

12. SENNACHERIB AND NEBUCHADNEZZAR. (Nos. 9 and 10 of the Tyrants.)

Sennacherib, in a crowned helmet with ostrich plumes, holds a rod of twigs in his r. hand. He faces Nebuchadnezzar, who wears a low crown with eight points and spiked gauntlets on his hands, and holds a scourge with two thongs in his r. hand. The rod and scourge resemble those commonly represented in the scene of the Flagellation of Christ in the Passion.

13. HOLOFERNES AND ANTIOCHUS. (Nos. 11 and 12 of the Tyrants.)

Holofernes, wearing a wide-brimmed hat with plumes, over a cap, and a slashed doublet, holds a hammer in his r. hand. He is conversing with Antiochus, who wears plate-armour and a circlet with spikes far apart, and has a snake coiled round his r. arm.

Nos. 8–13 are uniform late impressions [sheet, *c.* 135 × 185].
In the inventory of 1837.

[14–25.]

THE ANCESTORS AND EARLY KINGS OF THE GERMAN RACE.
Edition printed on single sheets.

These are the same woodcuts as were issued in book form in 1543,[1] but here each subject is enclosed in an architectural frame or *passe-partout*, consisting of a single block, the same throughout the series. Two columns at the sides, each resting on a pedestal adorned with a trophy of arms, support an entablature, in front of which two cherubs hold up a large scroll, designed to contain a title, but empty in this edition. The title is printed with type, in a single line, above the woodcut, on the same sheet. The same verses as accompany the woodcuts in the book are printed here in smaller type, in two columns, on a separate sheet, which is attached to the foot of the woodcut. The blocks were in about the same condition, when these impressions were taken, as when the book was printed. This is probably not the original edition, for the titles would there have stood in the place intended for them;[2] but it is no doubt a republication of the blocks in the guise in which they were intended to be seen, completed by the frame.

On this series *see* Reimers, pp. 38, 102, 104, Domanig, pp. 12–19, and Lange, pp. 23–24. I have myself described the present edition in *Repert. f. Kunstw.* xx, 209.

The twelve sheets with woodcuts are preceded by a single sheet with the preface, "So wir den Geschichtschreybern glauben," etc., printed in large type in 45 lines. The initial S is the same as was used in the book (this edition, therefore, was probably also issued by Hans Guldenmund), but the cut at the top, showing the imperial arms with the Golden Fleece, between the pillars of Hercules, is different. The titles are given with the orthography used in this edition.

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[1] *See* p. 526, no. 1.

[2] Reimers (p. 102, no. 10) has described one leaf of such an edition.

14. TUISCON ALLER DEUTSCHEN VATER. B. ix, 162, 1.

15. MANNUS DER ERST DEUTSCH KÜNIG.

16. WYGEWON KÜNIG DER NIDER DEUTSCHEN.

17. HERIWON KÜNIG DER MITTEL DEUTSCHEN.

18. EUSTERWON KÜNIG DER OBERN DEUTSCHEN.

19. MARSUS KÜNIG IM NIDERLANDT.

20. GAMBRIUIUS KÜNIG IN BRABANT, FLANDERN.

21. SUEUUS EIN ANHER ALLER SCHWABEN.

22. WANDALUS DER WENDEN KÖNIG.

23. ARIOUISTUS EIN KÜNIG ALLER DEUTSCHEN.

24. ARMINIUS EIN FÜRST ZU SACHSSEN.

25. CAROLUS MAGNUS, DER ERST DEUTSCHE KEISER.

[Woodcuts, with *passe-partout*, 370 × 258; sheet, *c.* 390 × 258; leaf with verses, *c.* 175 × 258.] The woodcuts are coloured. Watermark of nos. 14, 15, 17–20, 25, a narrow high crown; of nos. 16, 23, 24, a small orb (Reichsapfel); of nos. 21 and 22, a bull's head with cross and serpent; the first two watermarks are also found on the separate leaves which contain the verses.

In the inventory of 1837.

ii. SINGLE SUBJECTS. Nos. 26–29.

26. THE CALUMNY OF APELLES. (1534.)
Nagl. K.-L. xv, 459, 38. *Naumann's Archiv*, ix, 195.

The scene is a long portico divided into compartments by columns supporting round arches.

Midas, or the unjust judge (Richter[1]), sits l. on a throne under a canopy between Suspicion (Arckwan) and Ignorance (Vnwissenheyt). Fraud (Betrieglichkeyt) introduces the victim, Innocence (Vnschuldt), who is dragged forward by Calumny (Verkleckung) and followed by Envy (Neyd) and Deceit (Auffsatz). Error (Yrrsal) and Haste (Eyll) turn back and beckon to Punishment (Straff), who holds a sword and a rope and stands before the door of a torture-chamber, in which a crucifix stands out from the wall in such a position as to be visible to a victim lying on the rack. Over the figure of Punishment is seen the Almighty, as the Eternal Justice, holding sword and scales. The last figures are Penitence (Rew) and Truth (Warheyt).

At the top of the sheet is printed, "Ein Erklerung der Tafel des Gerichts, zo der köstlich Maler Appelles, dem Kônig Ptolomeo fürmalet."

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[1] This and the following names are printed with movable type, inserted in the block. The type has been preserved, for exactly the same characters appear in Becker's modern editions (1810, 1821) as in the old edition here described.

Verses by Hans Sachs follow, both above and below the woodcut, and at the end is the address, "Gedruckt zu Nůrmberg, bey Hans | Weygel Formschneyder."

[Woodcut, 213 × 720; sheet, 395 × 750.] Good, old impression, coloured; the woodcut with the verses above is on two sheets, while the verses below are on two more, the whole being pasted together. Watermarks, small orb and small high crown. There are cracks in the border-line of the block.

Purchased from Herr Gutekunst, 1877.

On the iconography of this subject see R. Förster, "Die Verläumdung des Apelles in der Renaissance," *Jahrb. d. k. preuss. Kunstsamml.* viii, 29, 89, especially p. 99.

The woodcut shows an acquaintance with the painting executed in the Nuremberg Rathaus from a drawing of Dürer's dated 1522; it keeps closer to the painting than to the drawing itself, but is fairly independent of both.

Förster does not discuss the attribution to Schön, which has been repeated thoughtlessly by one writer after another since Becker's publication of impressions from the Derschau block in 1810 (B 58). I have already published my reasons for attributing the woodcut to Flötner.[1] The most convincing argument is the resemblance of the features to those on Flötner's playing-cards; Error and Haste especially are typical Flötner heads. Weller[2] mentions an early edition of the broadside at Gotha, which has "Antiocho" instead of "Ptolomeo" in the title; he assigns the publication to Hans Guldenmund, I do not know on what grounds. The poem is reprinted with the reading "Antiocho" in vol. i of the collected poems of H. Sachs, 1558, fol. 431 r. It is there dated 10 July, 1534; that is doubtless the date of the first publication of Flötner's woodcut, on which the poem is a commentary. Becker reproduces the reading "Antiocho" in his "Hans Sachs im Gewande seiner Zeit," Gotha 1821, no. 16.

26a. THE CALUMNY OF APELLES.

Another impression, of the same edition, but without the verses that should follow the woodcut.

[Sheet, 265 × 725]. Uncoloured.

Purchased from Messrs. Graves, 1856.

27. TRIUMPHAL ARCH ERECTED AT NUREMBERG IN HONOUR OF THE ENTRY OF CHARLES V ON 16 FEBRUARY, 1541.

First edition, with the imperial eagle and pillars of Hercules printed on a separate leaf, attached to the top of the edifice.

[Sheet, 395 × 500; design, 335 × 497; separate leaf, 65 × 139.] Early impression, on two sheets joined in the middle. Watermark, large bull's head with cross and serpent.

Purchased from Messrs. Colnaghi & Co., 1864.

This is the side which faced the market-place, with statues of Prudence and Justice. The inscriptions over these figures are not given in full, for want of space. They were as follows:—

l. Quod tibi tam constans faveat victoria Caesar
   Non modo fortunae muneris esse puta,
Sacra sed augustum moderans prudentia pectus
   Hunc titulum laudis maluit esse suae.
r. Parcere subjectis et debellare superbos
   Convenit ingenio Caesar inesse tuo.
Sentiat optatam per te tua turba quietem
   Subque iugum per te barbarus hostis eat.

On the other side, towards the castle, were Fortitude and Temperance. The eagle, we read, was about nine feet high. It bowed and flapped its wings as the Emperor approached, and after he had passed through the portal it turned towards the castle and repeated the performance on the other side. These details are taken from a contemporary pamphlet, "Vonn Römischer Kayserli- | cher Mayestat Caroli v. | Ehrlich einreitten in des Hey- | ligen Reichs stat Nürm- | berg den xvj . Februarij . | Anno M.D. xxxxj.," printed by Balthasar Müller, Würzburg (1541), 4to.[1] The arch is also described in a poem by Hans Sachs, dated 10 March, 1541 (Works, vol. i, 1558, fol. ccii), and in Goldast's edition of Pirkheimer's works, after the account of the Triumphal Arch of Maximilian I. I do not know the edition of the woodcut, with German and Latin text, published at Frankfort by Egenolph, which Lichtwark[2] mentions. The arch is reproduced in Hirth's "Formenschatz," 1883, nos. 156, 157.

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[1] *Repert. f. Kunstw.* xx, 208.

[2] "Der Volksdichter Hans Sachs," 1868, p. 28, no. 32.

I ascribed this woodcut to Flötner in 1897,[3] without being aware that the attribution had already been proposed in 1888 by Lichtwark I still think Flötner's authorship probable, but not certain. Architectural ornament remarkably like that on the arch, and equally good, may be found on the frames of the contemporary woodcuts (dated 1542) of the "Kirchenordnung" for the Palatinate printed by Petreius at Nuremberg in 1543. One of these woodcuts is signed by M. Gerung and two by V. Solis (whether as draughtsman, or as wood-engraver after Gerung, is not quite clear).

27a. TRIUMPHAL ARCH.

[Sheet, 372 × 480.] Late impression, after the blocks were much worn, without the extra leaf.

Purchased from Mr. Cohn, 1880.

28. A HUMAN SUN-DIAL.

A man dressed in shirt and boots reclines nearly in the attitude of the letter V in Flötner's human alphabet (Reimers, fig. 45), with the sun shining over his head. A rod bent at an acute angle, forming the gnomon of the dial, starts from his mouth and ends at the anus, while the hours are marked on the under side of his naked thighs. The r. foot rests on a portable dial in a box with black arabesques on the lid, and the l. foot on an hour-glass. The latter contains ordure instead of the glasses which should hold the sand, and a heap of the same material, pierced by a chisel, lies on a cushion in the foreground.

[200 × 314.] A rather late impression, on paper of the XVI century; watermark, small eagle and crown.

In the inventory of 1837.

I have already described this woodcut, which appears to be unique, in *Repert. f. Kunstw.* xx, 210. The subject reveals the coarser side of Flötner's temperament. The excrement and chisel, even without the initials, amount to a signature. (*See* Lange, p. 17.)

29. THE TRIUMPH OF BACCHUS.

P. iii, 256, 6. Reimers 8. Lange, p. 22 (repr. p. 101).

Bacchus, a naked child, sits on a car drawn by goats; the leading he-goat is about to jump through a hoop held by two Mænads; the she-goats behind him are being fed by a satyr. Bacchus holds in his l. hand a spoon full of steaming liquid drawn from a pan placed before him, while he bends back and plucks dates with his r. hand from a palm carried by a child behind him. A second child carries a torch, and a third pushes the car. On the latter are the initials P.F; the mallet and chisel are on the ground.

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[1] The writer says that he need not describe the arch and its ornaments at length, "wil solchs einem Künstler befelhen, der es etwo mit der zeyt ausz rechter kunst der Geometrei abconterfet und abgemalet ausz lest ghen."

[2] "Der Ornamentstich der deutschen Frührenaissance," p. 149.

[3] *Repert. f. Kunstw.* xx, 209.

[52 × 179.] Good impression, repaired. No watermark.
Purchased at the Angiolini sale, 1895 (lot 1250).

One of the best of Flötner's cuts; reminding us of the engravings of the "Little Masters." It is rare, but impressions exist at Dresden, Munich and Vienna. Three small ornaments, white on black, purchased at the same sale (lot 1251) as works of Flötner, appear to me to be much later in character and wrongly attributed to this artist.

iii. PLAYING-CARDS, ORNAMENTS AND ILLUSTRATIONS OF THE WORKS OF RIVIUS. Nos. 30–32.

30. PLAYING-CARDS.

Willshire, p. 199, G. 135. Schmidt, *Repert. f. Kunstw.* xvii, 367. Lange, pp. 27–29.

A single sheet containing ten cards, undivided, in two rows of five each, viz. :—

Upper row—	(1)	Six of hearts.	Hirth 781.
	(2)	Six of bells.	,, 756.
	(3)	Six of leaves.	,, 772.
	(4)	Six of acorns.	,, 764.
	(5)	Nine of acorns.	,, 767.
Lower row—	(6)	Five of hearts.	Undescribed.
	(7)	Five of leaves.	,,
	(8)	Five of bells.	,,
	(9)	Five of acorns.	,,
	(10)	Nine of hearts.	Hirth 784.

Flötner's favourite symbol, a heap of ordure, appears on nos. (2), (5), and (9).

[Sheet, 196 × 305; each card, 98 × 61.[1]] Fine, early impressions, not coloured.

No complete pack of Flötner's cards has been described. It should consist of 48 cards. Of these, 44 in all have been reproduced, partly in the volume, "Jeux de Cartes Tarots, etc.," published by the Société des Bibliophiles Français, 1844, which reproduces (pl. 92–95) the thirty-five[2] cards of this pack preserved in the Bibliothèque Nationale (Courboin, "Cat. de la Réserve," no. 1570), and partly in Hirth's "Kulturgeschichtliches Bilderbuch" or "Les Grands Illustrateurs," ii, nos. 756–789, where thirty-four cards from the Felix collection at Leipzig are reproduced. These two sets have 25 subjects in common, while 10 are peculiar to the Paris and 9 to the Leipzig set, making 44 in all. Of the four cards not hitherto reproduced, two, the four of bells and ten of acorns, are in the Berlin Cabinet and have been described by Lange; two more, the four of hearts and "Unter" of bells, remain undescribed; no impression of the former is known, but the Berlin Cabinet possesses the latter.[3] The compositions of the two undescribed cards are preserved in the pack of painted cards, copied from Flötner, with the arms of Modena on the deuce of each suit, in the Schreiber collection in the Print-room (Catalogue by F. M. O'Donoghue, p. 75, no. 3). The four of hearts is somewhat free in subject, and represents a courtesan exposing her hinder parts, while her lover with a dagger in his r. hand, its sheath in his l. hand, falls backwards off a stool. The "Unter" of bells represents an old hunchback in a fool's cap and spectacles, wearing clogs, with a pitcher balanced on his hump, walking to r. and holding a sausage in his l. hand and a ribbon, from which the suit-mark is suspended, in his r. hand.

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[1] These measurements include the outer border-line; the card measures 96 × 58, if only the inner line is reckoned.

[2] Not thirty-six, for the deuce of leaves with the arms of Saxony (pl. 92, D) does not belong to this pack, but to one attributed to Hans Sebald Beham in Singer's catalogue of the von Lanna collection, nos. 1413–1464. This card is also reproduced in Lacroix and Seré's "Le Moyen Âge et la Renaissance," tome ii, Cartes à Jouer, pl. iv bis. The true deuce of leaves of Flötner's pack is Hirth 780. That deuce has been followed by the painter of the Modena pack mentioned on p. 539.

[3] The Berlin Cabinet possesses 42 cards in all; it lacks the five of each suit and also the three and four of hearts.

The fives of the four suits, preserved at Paris and in this collection, though reproduced by the Société des Bibliophiles Français (pl. 93), have not been described before, except by Willshire; the subjects may, therefore, be repeated here. (6) A young man and young woman standing by a fountain; the latter has her hair twisted in two plaits; her back is turned. (7) A well-dressed citizen and his wife walk to r., followed by a maid with a clothes-basket on her back, carrying a pitcher in each hand. (8) Four naked female children play round a pedestal, like a candlestick, on which a fifth child stands, blowing two trumpets. The objects held by two of the children are not "flaming torches" (W.), but a kind of soft brush or flap (Wedel) exactly like that used by a woman bathing, in the three of leaves in this pack, to keep the flies off, and the brush held by the Mænad who is urging the he-goat to jump through a hoop in Reimers 8. (9) A hunchbacked dwarf, mounted on a goat, is driving his spear into the mouth of a pig crouching on the ground. A woman clasping the stem of a tree with her r. hand, holds a wreath in her l. hand. On a cushion in the foreground is the object which also occurs in nos. (2) and (5).

30a. "OBER" OF LEAVES, FROM THE SAME PACK. Hirth 778.

A later impression, on brownish paper.

From the Bagford collection (Sloane 1044, 545). Transferred from the Department of Printed Books, 1900.

† CAPITAL AND BASE OF A COLUMN. Reimers 64.
(Reproduction.)

The composite capital is decorated with acanthus leaves and with a naked female child, standing on a shell, holding up in both hands the ends of a veil which falls in a graceful curve behind her back. On the broken end of the shaft, above the four decorated members of the base and plinth, are the chisel and upright mallet; on the latter are the initials P. F.

Photograph of the impression at Coburg [255 × 184], to which Dr. Koetschau kindly called my attention in 1900. Reimers mentions impressions at Munich and Paris. This capital has been reproduced in Hirth's *Formenschatz*, 1884, no. 67.

The child strongly resembles the girl on the pedestal in the five of bells, no. 30 (8).

Reimers has described (nos. 62–71) a series of capitals and bases of columns or pilasters, which have all been reproduced either by Hirth, Reimers or Lange. There is a complete column [387 × 29], still undescribed, at Erlangen, which I would attribute to Flötner. It ends, like the great column attributed to Dürer, in a turnip root held by two children; the latter remind me of Flötner's playing-cards.

31. GROTESQUE PANEL. 1546. P. iii, 256, 29. Reimers 79.

[180 × 120.] Impression cut out of "Imperatorum Romanorum Imagines," Zürich, 1559 (*see* p. 527, no. 2).

Purchased from Messrs. Colnaghi, 1871.

This is the commonest and best known of all Flötner's woodcuts. It belongs to the series of arabesques published by R. Wyssenbach in 1549, and again by A. Gesner in 1560, but it was also used in the following books: "Wunderbarliche kostliche Gemält," J. Gessner, Zürich, 1566; "Architectura Antiqua," J. Bodmer, Zürich, 1627 (here the date 1546 has disappeared),

32. ILLUSTRATIONS TO "VITRUVIUS TEUTSCH." 1548.

(1) Two Caryatids in repose. Fol. XIV, v.
(2) Two Caryatids in action. „ XV, r.
(3) Atlantes in various attitudes. Fol. XVII, v.
(4) Two Satyr terms. Fol. XVIII, r.
(5) Two Satyrs carrying baskets of fruit. Fol. XIX, r.
(6) Templum Jovis Romae. Fol. XXII, v.
(7) Globe with a figure breathing steam. Fol. XLV, v. (Reimers 48.)
(8) Primitive man's first attempts at building. Fol. LXII, r.
(9) Types of wooden houses. Fol. LXIII, r.
(10) Greek method of building a wall. Fol. LXXXI, r.
(11) The "Pycnostyle" arrangement of columns. Fol. CXII, v.
(12) A baluster decorated with foliage. Fol. CXIV, r.
(13) The "Diastyle" arrangement of columns. Fol. CXIV, v.
(14) A Corinthian capital. Fol. CXXXVII, r.
(15) A classical building. „ CXL, v.
(16) A door. Fol. CXLII, v.
(17) A triumphal arch.

Late impressions, from various German editions of Münster's "Cosmographia," published at Basle.

Presented by Sir A. Wollaston Franks, K.C.B.

The references quoted show where each subject is to be found in the original Vitruvius in German, published in the year after Flötner's death, without implying that these impressions are from the Nuremberg edition. Many of them have the same descriptive letterpress differently set up. No. (17) did not appear in 1548, and is probably not by Flötner at all.

Nos. (7) and (8) were first published in Ryff's work on Perspective in 1547, but they were originally intended for the Vitruvius. (*See* p. 528, nos. 2, 3.)

iv. DOUBTFUL WORKS. Nos. 33–36.

[33–35.]

DANCERS AT A WEDDING.

B. vii, 267, 103.

The whole of this series used to be attributed to Schäufelein. One, however, has been restored by Dr. Pauli, and another by myself, to Beham.[1] Three remain, which are certainly not by Schäufelein, and seem to belong to the Nuremberg rather than the Augsburg school. I suggested the name of "Pseudo-Beham" for these,[2] but they are nearer to Flötner's landsknechts.

33. A LADY AND GENTLEMAN. Repr. Hirth, i, 55.

The lady looks round at her cavalier, who holds his cap in his l. hand.

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[1] *See* p. 477.

[2] *Repert. f. Kunstw.* XXV, 468.

34. A LADY AND GENTLEMAN. Repr. Hirth, i, 56.

The lady wears a crown, the gentleman a wreath; both look straight before them.

35. A LADY AND GENTLEMAN. Repr. Hirth, i, 59.

The lady wears a wide-brimmed hat; the gentleman holds his cap in his l. hand; both look before them.

[*c.* 240 × 190.] Uniform, old impressions, but not early. Watermark of nos. 33, 34, a small eagle; of no. 35, an orb in a shield, under it the letter A.

In the inventory of 1837.

36. A CARICATURE.

A deformed fool, in cap and bells, with similar bells at the end of his long, pointed shoes, bends forward, leaning on crutches, and carries in both hands a cushion on which are two wind instruments and a heap of ordure. Over the latter is the letter S. A goose stands on the fool's head and stretches out its beak towards the filth. Single, wide border.

[232 × 305.] Good, old impression. On the back is the ornamental design, p. 542, no. 1.

In the inventory of 1837.

A coarse, but vigorous piece of work. The object carried on the cushion suggests Flötner's handiwork, but another explanation might doubtless be found for its presence. There is no other reason for connecting this subject with Flötner's name.

Another undescribed caricature which I attribute with more confidence to Flötner is at Gotha (Sammelband ii, 12). It represents a man carrying a banner with a spade and heap of excrement on it, standing on a pig with a unicorn's horn; behind him is a devil holding a pair of spectacles [273 × 190] coloured; three columns of verses below the woodcut.

X.—THE MASTER H S

Designer of furniture and ornamental woodwork; worked about 1530–1540.

Notices of this master may be found in Brulliot, ii, 2854, Nagler, "Monogrammisten," iii, no. 1488, and Schestag, "Katalog der Ornamentstich-Sammlung des k. k. Österr. Museums für Kunst und Industrie," Vienna, 1871, p. 127. His name is unknown.[1] The woodcuts which bear his monogram, sometimes combined with that of another artist (*see* XI), are invariably found on the backs of impressions of other woodcuts.[2] Some of the latter are by Augsburg masters, but the majority are of Nuremberg origin; and it is probable that the two artists known only by their monograms were house decorators at Nuremberg contemporary with Flötner, to whom they are inferior in draughtsmanship, though their designs are in a fairly pure Renaissance style. One of the designs of this master is reproduced in Hirth's *Formenschatz*, 1894, no. 6.

1. DESIGN FOR PART OF THE DECORATION OF A WALL.

This is the elevation of a structure resembling a portal, with a central pediment flanked by Nereids wearing helmets. Under the pediment is a balcony with a balustrade, and below this a niche to contain a vessel of water.[3] The mark, a carpenter's square laid across two arrows, is placed on the round projecting pedestal under the niche; the initials are on flat panels on either side.

[Limits of design, 288 × 151.] On the back of a caricature, somewhat in Flötner's manner (p. 541, no. 36).
In the inventory of 1837.

1a. A FRAGMENT OF THE SAME DESIGN.

[130 × 150.] The upper part only, including the capitals of the pilasters that flank the niche. This impression preserves a ball placed above the apex of the pediment, which has been cut off in the case of no. 1. The total height of the latter, with this addition, would be 296 mm.

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[1] The emblem between the initials H S is almost identical with the armorial bearings of the Meichssner family (*see* "Geschlechtbuch des heiligen Reichs Stat Nürnberg," 1610). In the latter, however, the arrows are placed with the point upwards.

[2] The ornamental designs appear always to have been printed first. The paper that contained these was sometimes larger than was required for the figure subject, and it was then cut down, without any regard to the ornament. The figure subjects are never cut.

[3] The similar woodcut, XI, 2, clearly shows what the niche was intended to contain, though here it is left empty.

On the back of an anonymous woodcut, perhaps of the Augsburg school (somewhat in Breu's late manner), representing two lovers seated on a bank (p. 498, no. 20).

In the inventory of 1837.

2. DESIGN FOR A WAINSCOT.

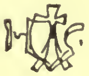
Two panels of purely geometrical design, the centre of each being a circle within a lozenge, placed in a rectangular frame. The wainscot is surmounted by a cornice, and below is a skirting-board in three oblong panels divided by pilasters. The skirting is separated from the wainscot by an interval in which the monogram and mark (the latter inverted, as in Brulliot's second facsimile) are placed.

[Limits of design, 185 × 256.] On the back of a copy of Schäufelein's woodcut of the fable of the miller, miller's son and donkey. A small fragment is also preserved on the back of an earlier impression of the first compartment of the same woodcut after Schäufelein.

In the inventory of 1867.

The Munich Cabinet possesses a design by this master, with the arrows pointing upwards, on the back of an impression of Dürer's portrait, B. 156, in the late state, with 1527 inserted in the arms.

XI.—THE MASTER



See note on X, and Nagler, "Monogrammisten," iii, no. 973. The designs of this master are less well cut.

1. DESIGN FOR WALL DECORATION, OR FOR THE FRONT OF A CABINET.

A structure resembling a portal, with intarsia panels divided and flanked by projecting pilasters. In the spandrels outside a lunette containing two Nereids are escutcheons containing the initials H G and the trade-mark, separately. The initials and mark combined, as in the facsimile, occur again above the cornice, between two reclining cupids.

[195 × 130.] On the back of an anonymous woodcut (Nuremberg school, c. 1540) with the history of the prodigal son (p. 557, no. 6).
Purchased from Herr Gutekunst, 1867.

2. DESIGN FOR WALL DECORATION WITH A FOUNTAIN.[1]

A structure resembling X, 1 in its general outlines. Within the niche is suspended a cylindrical vessel to hold water, with a tap, and perforations for the escape of the water are marked in the round basin below. Within the pediment, flanked by standing cupids holding balls, are the artist's initials and mark, separately. Lower down, on a wall over an arch at the back of the balcony, is a date, 15–1, so badly cut that the third figure is illegible. It looks like 1 or 7, and can hardly be read as 3 or 5, either of which would be more probable.

[250 × 146, cut at top and bottom.] On the back of a late impression of Traut's woodcut of the patron saints of Passau, B. vii, 138, 109.
In the inventory of 1837.

3. A SECOND DESIGN FOR WALL DECORATION WITH A FOUNTAIN.

A better proportioned design and fairly well cut. The niche is empty, and the basin is indicated merely by a circle, not perforated at the centre. The artist's initials and mark, separately, are placed in circles immediately under the level cornice at the top of the whole structure.

[208 × 130.] On the back of a group of eight persons singing a ballad entitled, "Das Gesang der Schlem̃er," formerly placed under Beham's name.
Purchased from Herr Gutekunst, 1870.
This appears to be the subject described by Nagler, Mon. iii, no. 973.

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[1] This arrangement for a supply of water in a room, for washing or drinking purposes, is common to this day in Germany and France, where it is known as a "Wandbrunnen" or "lavabo." The contrivance is not in use in England, and we have no name for it.

4. A THIRD DESIGN FOR WALL DECORATION WITH A FOUNTAIN.

The middle structure ends in a cupola, and is flanked by two tall projecting square columns. The niche contains a cylindrical water vessel with a tap; just above the latter is a cherub's head. The circle in the basin is shaded with oblique lines, which perhaps represent a grating instead of perforations. To l. and r. of columns which flank the niche are circles containing the mark and monogram (the latter reversed). Single border-line.

[271 (cut at top) × 150.] On the back of a portrait of Frederick III of Saxony, after Dürer's engraving (not after Cranach).
Purchased from Messrs. Graves, 1848.

5. A FOURTH DESIGN FOR WALL DECORATION WITH A FOUNTAIN.

The middle structure again ends in a cupola, and is flanked by two tall projecting square columns. The niche is empty; perforations are marked in the basin.

[210 × 128.] On the back of a woodcut, somewhat in Beham's manner, representing three peasant women (p. 498, no. 16).
In the inventory of 1837.
This woodcut is not signed, but may safely be attributed to the designer of nos. 1–4.

6. DESIGN FOR A WOODEN BEDSTEAD.

This woodcut contains apparently three designs, placed at different angles, the relation of which is not at first sight intelligible. The whole is not drawn in perspective, but each part is placed so that it can be seen to advantage. To l. is the end of the bed, resembling a wainscot, in two sections with intarsia panels. Next to this, placed obliquely across the foreground, is a low settee, with a front of three geometrical panels and a back to match, which serves as a step leading to the bed; the back of the settee is the side of the bed itself. The inner wall of the further side, quite plain, is indicated beyond. Lastly, we see the elaborately carved tester of the bed itself, supported by fluted columns. The artist's mark, without the initials, is placed within a round ornament at the top.

[212 × 188.] On the back of an anonymous Nuremberg woodcut (p. 498, no. 17) representing a wood-carver hacking at a wooden figure.
In the inventory of 1837.

XII.—ANONYMOUS ORNAMENTS SIMILAR IN CHARACTER TO THOSE DESCRIBED IN SECTIONS X AND XI.

1. A FOUNTAIN.

The fountain is a vessel shaped like a wine cup, richly decorated with foliage and other ornaments, including a mask between two dolphins and a half figure with wings and a human head. The base stands on three fruits.[1] From the centre of the basin rises a column, with two naked children blowing trumpets seated against the shaft. Their heads are cut off, for the upper part of the composition is unfortunately lost. It is probable, to judge by the proportions of the whole vessel, that it would have contained some arrangement for throwing a spray of liquid into the basin. The whole thing is probably a design for a table ornament, to be carried out in silver.

[185 × 155 (cut at top and sides).] On the back of an anonymous woodcut in which an old man stands on a tombstone placed endwise across an open grave (p. 497, no. 15).

In the inventory of 1837.

2. THE SHAFTS OF TWO COLUMNS.

The upper and lower members of the shaft of the l. column imitate the trunk of a tree lopped of its branches but not hewn smooth. The upper part of the shaft of the r. column is fluted. The lower part has a large number of different ornaments, including lattice work, fruit, dolphins and a black arabesque on a white ground.

Both columns have lost their capitals and bases through the paper being cut down to fit the subject on the other side. This suggests that the columns themselves were printed first, and that the paper was afterwards used for another purpose.

These designs are somewhat more in Flötner's manner than those of the two monogrammists discussed above, but they cannot be attributed to Flötner himself.

[Each column, 282 × 55.] On the back of a woodcut by Beham (p. 478, no. 145a).

In the inventory of 1837.

3. A DESIGN FOR INTARSIA PANELLING.

The design shows three bays of a wainscot, almost identical in their ornamentation. The frieze and cornice at the top are repeated, on a larger scale, at a distance from the top of one-third of the entire height. Each frieze contains oblong panels with arabesque ornament in black on white. Each bay contains above the lower cornice a circle within a lunette, and below the lower frieze an upright rectangular panel with arabesque ornament in the corners and a plain centre. The base, both of the bays themselves and of the pilasters that divide them, is uniform in ornament.

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[1] As in the cup of 1533 reproduced in Hirth's *Formenschatz*, 1881, no. 115.

[245 × 360.] On the back of a woodcut (after 1550?) in which an old man advances to the brink of an open grave, leaning on the rails of an apparatus designed to support a child in its first efforts at walking.
In the inventory of 1837.

4. AN ARABESQUE PATTERN, PERHAPS FOR A CEILING.

Crosses, filled with arabesque ornament in black and white, are so arranged that their arms enclose an open square. Within each compartment so formed is a square panel with a similar arabesque in the centre.

[175 (cut) × 355.] This design, certainly by the same hand as the last, is on the back of a woodcut by an imitator of Beham, representing fourteen persons of different ranks and professions standing in a row (p. 498, no. 18).
In the inventory of 1837.

XIII.—WOODCUTS OF WHICH ONLY THE PUBLISHER'S NAME IS KNOWN.

WOLFGANG DRECHSEL.

Briefmaler, Nuremberg; worked about 1540 (?); best known as the publisher of one of the later editions of Dürer's woodcut portrait (*see* p. 360).

1. A FEMALE BATH ATTENDANT.

A woman, wearing a hat of plaited straw and a single white garment, leaving her arms and legs bare, stands, three-quarters to r., holding a wooden bucket in her l. hand and a smaller one of the same shape in her r. hand. In the upper r. corner are printed the following verses:

"Die Badmeydt spricht

Ich Badmeidt steh allhie allein
Mit blossen armen, vnd weissen bein
Auff die leut thu ich achtung haben
Desz gleichen auff die jungen knaben
Da bin ich mit mein wasser geschwindt
Jungen vnd alt, die kleine Kindt
Den zwage ich, vnd reib sie ausz
Das sie gehn sauber heim zu hausz.

Zu Nürnberg, bey Wolff
Drechssel."

[Woodcut, 360 × 180; sheet, 390 × 280.] Early impression, in brilliant preservation, coloured with stencils, as is most apparent in the juxtaposition of two flesh-tints. Two watermarks, a dog (?) and a small shield and crown.

Purchased from Mr. Tross, 1865.

HANS GLASER.

Briefmaler, Nuremberg; worked about 1540–1560; lived at various periods "am Panersperg," "bey dem Ochssenfelder," "auff den Schmeltzhütten," and "hinter S. Lorentzen auff dem Platz." The last address is found on broadsides at Gotha dated 1554–1556. For other woodcuts published by him, *see* pp. 305, 329, 360, 497.

2. THE FALL OF MAN.

Adam and Eve stand under the tree, round which the serpent is coiled, and Adam takes with his l. hand the apple which Eve holds in her l. hand. Her r. hand is laid on his r. shoulder. Behind them are a lion and a stag lying down, and a boar whetting its tusks against a tree. In the foreground l. a snail and a lizard. The spaces between the trees in the background are black. Single border.

[305 × 243.] Early impression. Margin of 66 mm. below, on which are printed quotations from Genesis in German and the address, "Zu Nůrmberg bey Hans Glaser brieffmaler zunechst bey dem Ochssenfelder." Watermark, a small tower and crown.
Purchased from Messrs. Graves, 1856.
An interesting woodcut, perhaps of the Saxon school.

2a. THE FALL OF MAN.

Second state. The intervals between the trees, which were black before, have now been cut away and are white. Eve's hair, on the l. side of her head, has been partly cut away.

[305 × 243.] A much later impression; the block split and much worn. Watermark, A in a circle.
In the inventory of 1837.
There are two chiaroscuro impressions, without Glaser's name, at Berlin, with the outline block in the second state.

HANS WOLFGANG GLASER.

Perhaps the son of Hans Glaser; but nothing is known about him. For another woodcut published by him, *see* p. 360. It is likely that his activity should be dated after 1550,[1] but the following woodcut is placed in this section owing to its relation to Dürer.

3. THE TRINITY.

God the Father, wearing an imperial crown (mitre shape) with a wreath of vine-leaves round it, supports the cross on which the Son hangs. The Dove is seen among clouds. To l. and r. are groups of angels, carrying the instruments of the Passion. Some of the angels are copied from Dürer's woodcut, B. 122. Near the foot of the cross, within a rainbow, are two cherubs. In a square tablet l. is the address, "Gedruckt zu Nü | rmberg Bey ha | ns Wolff Gl | aser," cut on the block.

[1020 × 720.] Good, early impression, printed from eight blocks.
Purchased from Mr. N. Bear, 1903.
There is a late impression at Berlin, with the address removed from the tablet.

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[1] At Gotha there is a woodcut of a prodigy, dated 13 March, 1562, published by him.

HANS GULDENMUND.

Wood-engraver, Briefmaler, and printer; worked at Nuremberg about 1520–1555.[1] For other woodcuts published by him, *see* pp. 351, 358, 491, 499, 526, 530, 531.

4. IBRAHIM PASHA. 1529. P. iv, 248, 6. Nagl. Mon. iii, p. 347, 23.

In profile to l., riding, carrying a bâton in his r. hand.

[262 × 195.] Good impression, coloured. At the head is the printed title, "Sendbrieff, so Imbraym Wascha, den Herrn kriegs Commissarien zu Wien mit | seinem Handzeychen versygelt, zu geschickt." Then the letter in eight lines, with the date, "Geben vor Wien in mitten Octobris, Anno 1529.," in a ninth, followed by the name "Hans Guldenmundt." The verses by Hans Sachs, mentioned by P., have perhaps been cut off from the bottom.

Purchased from Messrs. Colnaghi & Co., 1852.

Vigorously drawn, perhaps by Beham. Compare Pauli, no. 1252 (repr. Hirth i, 507).

This is one of a series of Turkish subjects, described by Passavant.

5. JOHN FREDERICK THE MAGNANIMOUS, DUKE OF SAXONY.

The Duke stands, nearly full face, but turning slightly to l. He wears a short fur-lined mantle and a cap with ostrich feathers. He holds the hilt of a sword in each of his gloved hands. To r., over his l. shoulder, is an escutcheon with the arms of Saxony. The title, printed over his head, is "Von Gottes gnaden Johans Friderich | Hertzog zu Sachssen." At the foot of the print is the address, "Gedruckt zu Nürmberg durch Hans Guldenmundt, bey den Fleisch Pencken."

[Woodcut, 315 × 222; sheet, 366 × 245.] Good, early impression, coloured.

Purchased from Mr. Bousfield, 1850.

The connection of this woodcut with Cranach is remote. Guldenmund published another portrait of John Frederick in 1544, as one of a series of the seven Electors (Gotha).

5a. JOHN FREDERICK THE MAGNANIMOUS, DUKE OF SAXONY.

[Sheet, 356 × 243.] A later edition of the same portrait, not coloured. Title, "Vō Gottes gnaden Johans Friderich | Hertzog zu Sachsē." Address, "Hans Guldenmundt." Watermark, narrow high crown.

Presented by W. Mitchell, Esq., 1895.

6. THE TWO ELDER SONS OF JOHN FREDERICK THE MAGNANIMOUS.

The younger son, John William (1530–1573), stands l., the elder, John Frederick II (1529–1595), at his side r. The date may be about 1544. The elder prince is more than a head taller than his brother. The arms of Saxony are placed between them. Over the escutcheon is the printed title, "Von Gottes genadē Johan Wilhelm vnd Johan Friderich | der Junger, Gebrüder, Her zogen zu Sachsen, | Johans Friderichen Hertzogen zu Sachsenn Sōne." At the foot is the name "Hans Guldenmundt."

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[1] The earliest publication of Guldenmund's with which I am acquainted is "Benedicite, so man zu Tisch gehen wil" (undated), at Gotha (Sammelband ii, 3); the latest is a standard-bearer, also at Gotha, with the signature, "Hans Guldenmund der Elder, MDLV."

[Woodcut, 310 × 250; sheet, 380 × 280.] Late impression, uniform with no. 5a. Watermark, a dog (or bear?).
Purchased from Messrs. Smith, 1845.

7. ERASMUS, after Holbein.

An enlarged, reversed copy of the whole-length figure of Erasmus laying his l. hand (r. in the original) on the head of a figure inscribed TERMINVS, from the woodcut by Holbein, P. iii, 390, 57; Woltmann 206. In the l. upper corner is a device, a wreath enclosing an altar on which a book lies open.

[293 × 148 (cut)]. A rather late, coloured impression.
Presented by W. Mitchell, Esq., 1895.
An impression at Gotha (298 × 185) has the address, "Gedruckt zu Nürmberg durch Hans Guldenmundt bey den Fleisch Pencken."

8. HANS SACHS. P. iii, 248, 4, and iv, 39, 35. Nagl. Mon. iii, p. 345, 1.

Half-length, three-quarter face to l., holding a paper in his l. hand. Below, the inscription, 1545 : HANS . SACHSN . ALTER . 51 . IAR, cut on the block.

[295 × 280.] Modern impression.
Purchased from Mr. Daniell, 1860.
The block is in the Derschau collection (Becker iii, B 95). There is a legend that Hans Brosamer drew the portrait in honour of the poet's fifty-first birthday, but the portrait of Philip of Hesse, by Brosamer, to which Becker appeals in support of this attribution, is in quite a different style. An old impression of the present portrait, at Gotha, has the date and address, "Im 1546 Jar Gedruckt durch | Hanns Guldenmundt." Sixteen German verses by Johann Betz are placed below, and on the other side are pasted sixteen Latin verses with the heading, "Des Hanns Sachsen bildnuss. | Leonardus Ketnerus lectori," and the date, MDXLVI. There is a similar impression at Berlin.
Nos. 5a and 6–8 are placed with portraits.

STEPHAN HAMER.

Wood-engraver (?) and publisher, Nuremberg; worked about 1531 to 1553; d. 1553 (?).

There are numerous woodcuts published by him at Gotha. The earliest of these are two illustrations to poems of Hans Sachs, by "Pseudo-Beham," published in 1531, with address, "zů Nurmberg in der Rotgassen." Some fireworks are dated 1535. Another cut has the address, "Steffan Hamer auff der Schmeltzhuten XXXV." Later publications include portraits of Charles V and Julius III, the capture of the Elector John Frederick, 1547, the siege of Wolfenbüttel and the defeat of Albert of Brandenburg by Henry of Brunswick, 1552, and several others. The latest date connected with him is 1553, and it is probable that he died in that or the following year, for a publication of 1554 has the address of "Helena Hamerin auff der Schmelthütten," who was presumably his widow.

9. JONAH AND THE WHALE. 1538. Nagl. K.-L. v, 530.

This is a picture puzzle in the manner of the skull in Holbein's "Ambassadors" and a picture of Edward VI in the National Portrait Gallery. In order to understand the drawing the eye has to be placed almost on a level with the picture in the r. lower corner. A long-nosed peasant in a flat hat will then be seen in a crouching attitude. Behind the man is a goat standing on its hind legs. Along the front is the inscription, WAS . SICHST . DV (what do you see?), in letters which grow ever wider as they advance from l. to r. Above the word DV is a tablet with the date 1538, and after DV the signature, "Steffan Hamer zw Nurmbergk," cut on the block. In the background l. Jonah is emerging from the mouth of the whale, and three men r., in what appears to be a boat, but is really the peasant's hat, are shooting at another marine monster. Single border.

[210 × 850.] Good impression with wide margin. Watermark, arms of Nuremberg. Purchased from Mr. Cohn, 1880.
Nagler describes another puzzle of the same kind.

NICOLAUS MELDEMANN.

Wood-engraver, printer and publisher, Nuremberg; worked about 1522–1535.

His address from 1530 to 1533 was "bei der langen Brücken," in 1535 "am Kornmarckt zu der blaben thür gegen dem Prunnen uber" (woodcut of the Nine Muses, Gotha).

The fullest list of his publications, though far from complete, is given by Nagler, Mon. iv, no. 2471. For other woodcuts already described in this catalogue, *see* pp. 491, 495.

The fine woodcut, Nagler, no. 6, is to be found in the library in the 1531 edition of Hans Sachs's poem, "Klag, Antwort und urteyl, zwischen Fraw Armut und Pluto dem Gott der reichtumb welches unter yhn das pesser sey." Another poem, "Ein kampfgesprech. Zwischen dem Todt unnd dem Natürlichen leben," etc., was published by Meldemann in 1533 without a woodcut.

10. PORTRAIT OF ANDREA DORIA. P. iii, 244, 3. Nagl. 1.

In profile to r., with a long beard; over his head the name ANDREAS DE AVRIA cut on the block.

[282 × 208.] Early impression, in bistre, cut on both sides; the border-line is false. Presented by W. Mitchell, Esq., 1895.

A later impression, in black, is placed with Italian portraits. An early impression at Berlin, coloured by hand [342 × 237], has the following inscription at the foot: ANDRE DORIA VON GENVA ROMISCHER | KAISERLICHER MAIESTAT OBERSTER KRIEGS | HAVBTMAN AVF DEM MER MDXXXII | N : M. Gotha and Nuremberg also possess dated impressions.

WOLFGANG RESCH.

Wood-engraver, printer and publisher, Nuremberg; worked about 1515–1537. Neudörfer, ed. Lochner, p. 198; P. iii, 252; Nagl. Mon. v, 1670, 1890. For woodcuts by him, after Springinklee and Beham, *see* pp. 384, 400, 401, 492. He was also employed in cutting the blocks of the Triumphal Procession of Maximilian. Three poems by Hans Sachs, printed by him, in the library, contain interesting woodcuts, viz.: "All Römisch Keiser nach Ordnung," 1530; "Klagred der Welt ob yhrem verderben," 1531; and "Nachred das grewlich laster," n.d. (1530–31). P. 4 is in the collection of King Frederick Augustus II at Dresden. 1537, on a portrait of Luther and his wife, at Gotha, is the latest date connected with Resch. Gotha also has portraits of George the Bearded and Ulrich of Würtemberg, and a giraffe, dated 1529, with Resch's name.

11. ILLUSTRATION TO A POEM BY HANS SACHS, THE SEVEN HINDRANCES OF A SEEKER AFTER CHRIST.

On mount Sinai l. Moses is receiving the tables of the Law; lower down the hill Moses, surrounded by a group of pilgrims laden with the burden of their sins, points to the Law. The pilgrims set out on their journey, first climbing a fence. They are detained by thorns and logs, and attacked by wild beasts in a wood. In the background they are sleeping, with David, two prophets, John the Baptist and St. Paul arousing them and pointing the way to the opposite hill, mount Zion, on which Christ is seen as Man of Sorrows treading the wine-press, and again as the risen Saviour. On the summit of the hill is the Lamb.

[215 × 375.] A late impression. Watermark, two escutcheons with a mitre and crozier.

In the inventory of 1837.

An early, coloured impression at Berlin has the heading, "Sibnerley Anstoss der Welt so dem menschen der Christum suchet begegnen." Under the woodcut is a long poem signed H.S.S. Then follows, "Johan Behem Prediger zu Beyreut. Die pfort ist eng uñ d' weg ist schmal der zum leben füret uñ wenig ist ir die in finden. Matth. vii. Wolffgang Formschneider." The poem, in the collected edition, is dated "Anno Salutis MCCCCCXXIX Am Tag Martini."

The woodcut is by an imitator of Beham, who also designed the illustration to "Nachred das grewlich Laster." *See Repert. f. Kunstw.* xxv, 470.

CHRISTOPH ZELL.

Printer and publisher, Nuremberg; worked about 1534. *See* Pauli, "Beham," nos. 913–926, for another publication. A woodcut at Gotha contains his address, "bei dem Rosenbad."

12. ILLUSTRATION TO A POEM BY HANS SACHS, THE VAIN AND TRANSITORY JOYS OF THIS WORLD.

Outside the gate of a walled pleasure-ground Pleasure ("Fraw Voluptas"), with butterfly's wings on her back, is conversing with the poet. Within the enclosure are men putting the weight, playing fife and drum, wrestling, fishing, hunting, tilting, dancing and feasting. In the background is a square tower. Above the woodcut is the title, "Die eytel vergengklich Freudt vñ wollust diser welt." Under the woodcut is the poem, printed in four columns, with the address, "Gedruckt zů Nůrnberg bej Christoff Zel | 1534."

[Woodcut, 167 × 284; sheet, 370 × 285.] Good, early impression.
Purchased from Messrs. Colnaghi & Co., 1871.

12a. THE SAME ILLUSTRATION.

[Sheet, 185 × 290.] Another edition, with the heading in the same type, but "vergenklich" and "vnd" for "vergengklich" and "vñ." The woodcut and heading only, without the poem.
Watermark, small bull's head.
In the inventory of 1837.

13. THE SIEGE OF A TOWN. Nagl. Mon. iii, 632, 84. Pauli 1453.

[300 × 565.] Late impression.
Purchased from Messrs. Heussner and Lauser, 1873.

There is no reason for supposing that this represents the siege of Wolfenbüttel. The block is in the Derschau collection (Becker, D 11); repr. Hirth, ii, 884. Dr. Pauli attributes the cut, perhaps rightly, to "Pseudo-Beham," but it is not easy to recognise his style with certainty, owing to the unusually small scale of the figures. It is certainly by the same artist as the cut, no. 12, published by Zell. The illustration to Judith and Holofernes, a poem dated 3 May, 1533 (no. 7 in "Hans Sachs im Gewande seiner Zeit"), seems also to be by the same hand. The Siege of Vienna, 1530 (Nagler 26), also in the same style, was published by Meldemann (impression at Berlin).

XIV.—ANONYMOUS WOODCUTS OF NUREMBERG ORIGIN.

1. A BALLAD OF THE HOLY COAT OF TRIER.

The cut represents the coat, a cross, the bust of a bishop, a die, a sabre, a nail, and a reclining bishop. It is printed at the beginning of the ballad, which is in 27 stanzas, beginning, "Vnd wo̊lt jr ho̊ren zu diser frist, was zu Trier geschehen ist," etc., with the heading, "Das ist das lied von dem Rock | vnsers lieben herren Jesu christi."

[Cut, 81 × 65; sheet, 317 × 210.] Watermark, a small jug.
Purchased from Messrs. Colnaghi & Co., 1862.
See Weller, "Repertorium Typographicum," Suppl. no. 79, and Beissel, "Geschichte der Trierer Kirchen," 1889, ii, 107 (10). The text is printed in Pfeiffer's "Germania," 1872, p. 445, and in *Centralbl. f. Bibliothekswesen*, 1887, p. 510. The Holy Coat was found in 1512. Mr. Proctor informs me that the type of this broadside is that of Jobst Gutknecht, who began printing at Nuremberg in 1514: he would date the broadside somewhat later.

[2–5.]

ILLUSTRATIONS TO POEMS BY HANS SACHS.

2. SATIRE AGAINST THE CLERGY. 1532.

In the foreground is a wattled fence over which a priest and a hermit are endeavouring to climb, with an open gate l. and a watchdog chained outside it. Within the fence is a vineyard. It contains dead trees, watered and tended by the Pope and by monks, the fruits of which are rosaries, indulgences, vestments and monkish habits, numerous appliances of Roman Catholic worship, and (on one tree) loaves and fishes. The Almighty is about to uproot one of these trees, while angels are busily pulling up the vines which bear no grapes and throwing the dead stems and their stakes into a bonfire. A monk is scooping out the mud from an empty well, contrasted with the clear water that flows from a spring at the foot of the true vine, which bears Christ crucified upon its branches. The living vines in the vineyard, which bear grapes, appear to take their nourishment from this source. Near the true vine is a scroll with the xylographic inscription, "Vil hirten haben meinen Weingartē | verwustet. Sy zertratten meinenn | erbtail Jerem. 12. Sy reden ge- | sicht Ires hertzen nicht vom munde | des herren. Ich erzurnet vñ schlug in | umb die mysetat seiner geizigkeit Isa. 52." To l. is a reformed priest, preaching to a crowd of standing men and seated women. Over his head is a scroll with the words, "Selig synnd die das Wort gottis hören | vnnd es behalten Auch darnach handeln." Single border-line. At the top is printed, "Christus spricht, Ein yede pflantz die Gott mein hymelischer vater nicht gepflantzet hat, wird auszgereut vnd in das feur geworffen, Matthei . xv."

Under the woodcut, on a separate sheet, is the poem, in five columns, beginning, "Hör mensch wie Gott der herre clag," and signed "H. S. S. | 1532."

[Woodcut, 262 × 369; sheet, 405 × 374.] Early impression, without watermark.
Purchased from Messrs. Colnaghi & Co., 1862.
The faces of the group of listeners l. remind one of Schön and also of the "Pseudo-Beham" group. An interesting woodcut, which must be by the same artist, is the frontispiece [131 × 126] to Rynman's "Practica vber die grossen vnd manigfeltigen Coniunction der Planeten die im̄ jar M. D. XX iiij . erscheinen . . . werden," H. Hölzel, Nuremberg, 1523; 4to.

3. THE COMPLAINT OF PEACE.

Peace sits in a dejected attitude in a ruined temple, with a lamb feeding at the door. She converses with the poet, who stands outside l. Single border.

[144 × 136] Early impression; watermark, small high crown; the paper is stained a light brown.
In the inventory of 1837.
A smaller rude cut of the same composition occurs in two late editions of the poem, "Des verjagten Frids Klagredt über alle stendt der Weldt," printed by G. Merckel about 1553. This may be the illustration that appeared with the original edition. The poem is dated 7 May, 1534, in the collected edition of the works of Hans Sachs.

4. DEATH.

Death, a lean, bony figure, with long hair, moves to r. with a scythe in his hands. At his feet are two prostrate victims, an old and a young man. On a stump r. is an hour-glass. Single border-line.

[84 × 80.] Old, but not early impression.
Purchased from Mr. Ellis, 1865.
This cut was printed on the title-page of "Ein Kampfgesprech zwischen | dem Todt vnnd dem Natür | lichen leben, Weliches vnter jn beÿ- | den das pesser sey, fast | Kurtzweylich zů | lesen. | ⁂ | 1538." (At the end) "Gedruckt zu Nürnberg durch | Hanns Wanderysen." (4to.) There are no other cuts in the book.

5. THE GOOD AND THE BAD SHEPHERD. Pauli 1432.

The fold of the parable is represented by a church. The Pope sits on the roof of the chancel and a monk points up to a dormer window just below him as the entrance to the church. Two laymen, who have followed his invitation, seconded by that of a cardinal and a bishop, are clambering in at the window. Other monks look out from apertures in the roof of the nave. Peasants approach the church from r. In the background is the hireling shepherd. At the other end of the church, Christ, the Good Shepherd, enters by the door; his true flock follows him. A charitable man, following the teaching of the apostles, gives alms to a cripple near the door.

[189 × 284.] Late impression.
Presented by W. Mitchell, Esq., 1895.
This cut illustrates the poem by Hans Sachs, "Der gut Hirt und bös Hirt," written in 1545. It has been reprinted in "Hans Sachs im Gewande seiner Zeit," no. 11. The design has been attributed quite wrongly to Beham.

6. THE PRODIGAL SON.

The father's house occupies the middle of the print. Through the upper window the son is seen receiving his portion; he leaves the house, takes leave of his parents, mounts his horse and rides away; he carouses with his boon companions, is ignominiously expelled when his money is spent, and in the distance l. we see him tending the swine. In the foreground l. he is being welcomed by his father on his return, and in a courtyard at the back of the house the fatted calf is being dressed.

[243 × 307.] A good impression of a work probably dating from 1540-1550. On the back is the ornamental design, p. 544, no. 1.

Purchased from Herr Gutekunst, 1867.

7. TWO ASTRONOMERS.

A large cube is balanced by one of its corners on a pedestal in the shape of a seven-rayed star, standing on a square plinth. To r. is an ancient astronomer, holding a celestial globe, and to l. a modern one (Apianus himself?), holding the instrument described in the book. It is mentioned on the title-page that this resembles in shape the armorial bearings of the Stadion family; the book is dedicated on that account to Christoph von Stadion, Bishop of Augsburg.

[160 × 160.] On the title-page of "Instrumentum Primi Mobilis, a Petro Apiano nunc primum et inventum et in lucem editum. Norimbergae, apud Io. Petreium. Anno M.D.XXXIIII" (fol.). On the back is the autograph of a former owner, *Ex libris magri Joannis Thornton.*

From the Bagford collection (Sloane 5920, no. 163).

Transferred from the Department of Printed Books, 1900.

8. THE SERMON ON THE MOUNT.

The two groups of Christ, Moses and Elias, and the three apostles, are surrounded by a wreath tied with ribands. At the foot is printed, "Psalm. LXXXIX. | Beatus populus, qui scit iubilationem."

[97 × 100.] Impression cut from some book printed towards 1550 by Berg and Neuber.

Presented by Sir A. Wollaston Franks, K.C.B., 1895.

This is the device of Berg (Joannes Montanus), a Nuremberg printer, in partnership with Ulrich Neuber.

[9–11.]

TITLE-BORDERS.

9. BORDER WITH A WHITE INTERLACED PATTERN ON A BLACK GROUND.

The whole is cut on one block. In the lowest compartment is a cube, on which is cut RATIO | VINCIT | M : D : XXII.

[193 × 125 (cut).] Used in "PLVTARCHVS CHAE- | RONEVS | Do compescenda Ira, etc. BILIBALDO PIRCHHEYME- | RO INTERPRETE. | Nurimberge apud Fridericum Pey | pus. Anno M.D.XXIII." (4to.)

From the Bagford collection (Sloane 5920, no. 412). Transferred from the Department of Printed Books, 1900.

The pattern is probably an adaptation of Dürer's "Knots."

10. BORDER WITH TWO CHERUBS HOLDING A WREATH.

On one block, delicately cut; there are columns at the sides, and two short wreaths below with a ball between them.

[115 × 78.] Used in "HOMERI- | CAE ILIADOS LI | bri duo, Secundus & nonus latinitate | donati, per Vincentium | Obsopœum. | EXCUDEBAT NORIMBERGAE | Fridericus Peypus, Anno | M.D.XXVII." (8vo.)
Presented by W. Mitchell, Esq., 1895.

11. BORDER WITH THE ARMS OF BRANDENBURG AND PORTRAITS OF THE MARGRAVES GEORGE AND ALBERT.

The two portraits, busts, are in the lowest compartment, with the arms between them. This compartment is cut on the same block, with panels containing vases and foliage at the sides. The upper compartment, with a medallion head of a Roman warrior in profile to l., is from another block.

[179 × 125.] Used in "COMMEN | TARIA GERMANIAE IN P. | Cornelij Taciti Equitis Rom. libellum | . . . ANDREAE ALTHAMERI dili | gentia . . . elucubrata | ANNO M.D. XXXVI." J. Petreius, Nuremberg. (4to.)
Presented by W. Mitchell, Esq., 1895.

APPENDIX A.

List of Dürer's Woodcuts, (1) in the order of Bartsch (B.), Heller (H.) and Passavant (P.); (2) in the order of this Catalogue (D.).

Table I.—*Woodcuts attributed by Bartsch to Dürer.*

B.	D.	B.	D.	B.	D.	B.	D.
1	114	45	89	89	49	130	24
2	8	46	90	90	50	131	6
3	115	47	91	91	51	132	98
4	112	48	92	92	52	133	99
5	102	49	93	93	106	134	p. 358, no. 28.
6	15	50	94	94	107	135	p. 359, no. 29.
7	103	51	95	95	53	136	125
8	16	52	96	96	119	137	156
9	17	53	148	97	120	138	130
10	18	54	60	98	154	139	145
11	19	55	97	99	28	140	54
12	21	56	138	100	27	141	55
13	20	57	(Baldung).	101	139	142	56
14	104	58	p. 352, no. 8.	102	9	143	57
15	105	59	26	103	121	144	58
16	110	60	113	104	32	145	59
17	61	61	10	105	p. 356, no. 19.	146	150
18	62	62	p. 260, no. 1.	106	(Springinklee, no. 2).	147	151
19	63	63	„ „			148	152
20	64	64	11	107	31	149	153
21	65	65	p. 260, no. 1.	108	34	150	128
22	66	66	„ „	109	p. 358, no. 25; Traut, no. 13.	151	127
23	67	67	„ „			152	128
24	68	68	„ „			153	141
25	69	69	„ „	110	33	154	140
26	70	70	„ „	111	36	155	146
27	71	71	„ „	112	30	156	p. 360, no. 32.
28	72	72	„ „	113	122	157	(p. 345; Augsburg school).
29	73	73	12	114	118		
30	74	74	13	115	p. 357, no. 21.	158	(p. 276).
31	75	75	14	116	129	159	101
32	76	76	111	117	3	160	147
33	77	77	37	118	35	161	p. 364, no. 38.
34	78	78	38	119	100	162	144; p. 363, no. 36.
35	79	79	39	120	7	163	p. 365, no. 41; p. 484, no. 159.
36	80	80	40	121	29		
37	81	81	41	122	116	164	p. 366, no. 43.
38	82	82	42	123	117	165	p. 367, no. 45.
39	83	83	43	124	(Baldung ?).	166	p. 367, no. 46.
40	84	84	44	125	108	167	(p. 336).
41	85	85	45	126	109	168	142; p. 368, no. 47.
42	86	86	46	127	5	169	(p. 265).
43	87	87	47	128	4	170	143
44	88	88	48	129	p. 362, no. 35.		

TABLE II.—*Bartsch's Appendix.*

B. app.	D.
1	Springinklee, no. 80.
2	p. 348, no. 1.
3	p. 348, no. 2.
4	p. 350, no. 5.
5	p. 351, no. 6a.
6	(Baldung ?).
7	„
8	(Schäufelein).
9	(Beham, p. 460).
10	——
11	——
12	p. 354, no. 12.
13	(Baldung ?).
14	Beham, no. 105.
15	——
16	p. 355, no. 18.
17	(Baldung ?).
18	„
19	p. 357, no. 23; Springinklee, no. 3.
20	p. 278, no. 22.
21	p. 358, no. 24; Springinklee, no. 52.
22	(Baldung ?).
23	p. 355, no. 16.
24	(Baldung ?).
25	„
26	Beham, no. 101.
27	——
28	Beham, no. 2.
29	——
30	p. 353, no. 11; Springinklee, no. 85.
31	——
32	Springinklee, no. 78.
33	p. 358, no. 26.
34	p. 341, no. 149.
35	(Baldung).
36	p. 330, no. 132.
37	(Cranach).
38	p. 331, no. 135.
39	(Augsburg school).
40	——
41	——
42	(with portraits).
43	(with portraits).
44	——
45	p. 333, no. 137.
46	——
47	——
48	——
49	——
50	——
51	——
52	p. 283, no. 25.
53	p. 365, no. 40; Beham, no. 158.
54	(Burgkmair ?).
55	——
56	(p. 367).
57	p. 363, no. 37.
58	p. 367, no. 44; Beham, no. 160.
59	——
60	——
61	——
62	——

TABLE III.—*Additions to Bartsch, by Heller and Passavant.*[1]

H.	P.	D.
1626	174	p. 350, no. 6.
1808	177	p. 305, no. 123.
1935	204	p. 361, no. 34.
1936	205	p. 361, no. 33; Springinklee, no. 1.
1955	——	p. 361, no. 32c.
1961	220	p. 450, no. 39.
1962	221	,, ,,
1968 1969	224	Traut, no. 18.
1970	225	p. 350, no. 4.
1973	228	(p. 351).
1974	175	p. 351, no. 7.
1987	——	p. 354, no. 13.
1990	——	p. 394, no. 51.
2005	180	p. 306, no. 124.
2010	245	Traut, no. 19.
2015	250	(p. 356).
2016	188	p. 356, no. 20.
2018	244	p. 357, no. 22.
2025	254	(Baldung?).
2027	182	p. 268, no. 2.
2032	189	(p. 416).
2037	257	(p. 435).
2050	——	p. 427, no. 1.
2052	267	p. 353, no. 10.
2054	268	p. 352, no. 9.
2073	280	p. 476, no. 142.
2088	277a	p. 261, no. 3.
2089	217	p. 279, no. 23.
2090	285	(Augsburg school?).
2091	203b	p. 433, no. 28.
2092	277b	p. 261, no. 3.
2093	286	p. 359, no. 31.
2097	288	p. 330, no. 131.
2099	290	p. 331, no. 133.
2100	291	p. 331, no. 134.
2103	207	p. 483, no. 156.
2104	206	p. 482, no. 155.
2110	201	p. 308, no. 126.
2117	302	(Augsburg school).
2119	210	p. 343, no. 155.
2125	216	(p. 364).
2134	215b	p. 483, no. 157.
2146	214	p. 365, no. 42; Traut, no. 10.
2151	194(3)	(p. 276).
2172	218	p. 345, no. 1.
——	194	p. 263, no. 12.
——	196	(p. 362).
——	197	(p. 472).
——	198	(p. 268).
——	202	(p. 342).
——	215	(p. 365).
——	243	(Augsburg school).
——	246	p. 267, no. 1.
——	265	Traut, no. 8.
——	281	p. 476, no. 143.

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[1] Those numbers only of H. and P. are mentioned which are represented in this collection.

APPEN

Editions of the Hortulus Animae illus

Literature quoted:—

Heller. "Leben u. Werke L. Cranach's." 2te Aufl. Bamberg, 1884, 203–205 (list of editions of the Hortulus).

Muther. "Bücher-Illustration." München, 1884, i, 289 (list of editions of the Hortulus). The numbers in brackets are those used in the text of the book.

Hase. "Die Koberger." 2te Aufl. Leipzig, 1885, 459, 460 (list of editions of the Hortulus).

Panzer. "Annales Typographici." Nürnberg, 1793–1803.

Panzer. "Annalen der ältern deutschen Litteratur." Nürnberg, 1788–1805.

Weller. "Repertorium Typographicum." Nördlingen, 1864–1874.

v. Seidlitz. "Die Gedruckten illustrierten Gebetbücher des xv. u. xvi. Jahrh." (*Jahrb. d. k. preuss. Kunstsamml.* vi, 29–33).

Weigel. "Kunstkatalog." Leipzig, 1838–1866.

No.	Language.	Place.	Printer.	Publisher.	Date.	Heller.	Muther.	Hase.
1	Latin . .	Lyons . .	J. Clein .	J. Koberger	M.ccccc.xvj. xviij. Kalendas Aprilis (16? March, 1516)	21(=23)	20 (1132)	4(=5?)
2	German[2] .	Nuremberg	J. Stüchs	A. Koberger	3 Dec. 1516	21	21 (1131)	6
3	Latin . .	Lyons . .	J. Clein .	J. Koberger	M.ccccc.xvij. xv. Kalēdas Junias (18 May, 1517)	..	22 (1140)	..
4	,, . .	,, . .	,,	,,	M.ccccc.xvij. v. idus Nouēbris (9 Nov. 1517)	26	22 (1133)	7
5	German .	,, . .	,,	A. Koberger	23 Jan. 1518	..	..	11
6	,, .	Nuremberg	F. Peypus	J. Koberger	8 May, 1518	28	..	9
7	Latin . .	Lyons . .	J. Clein .	,,	M.ccccc.xviij. xii. Kalēdas Junias (21 May, 1518)	..	..	8
8	,, . .	Nuremberg	F. Peypus	,,	M.ccccc.xviij. ii. idus Decembris (12 Dec. 1518)	27	23 (1135)	10
8*	Low German	,,	,,	,,	in dē jare... M.ccccc. vñ im achteinden (1518)	30	..	..
9	Latin . .	,,	,,	,,	M.ccccc.xix. v. idus Febr. (9 Feb. 1519)	32	..	..
10	,, . .	,,	,,	,,	M.ccccc.xix. 4. kaleñ. April (29 March, 1519)	..	25 (1174)	12
11	German .	,,	,,	,,	18 May, 1519	33	26 (1175)	13
12	Latin . .	Lyons . .	J. Clein .	A. Koberger	1519	..	..	14
13	,, . .	Nuremberg	F. Peypus	J. Koberger	Anno domini M.ccccc. vicesimo, die vero decima Marcii (10 March, 1520)	34	..	15
14	,, . .	,,	J. Stüchs	,,	M.ccccc.xx. decimo Kaleñ. mensis Julij (22 June, 1520)	..	..	..
15	,, . .	,,	F. Peypus	,,	M.ccccc.xx. 1. nonas. Septēb. (4 Sept. 1520)	..	..	..
16	German .	,,	,,	,,	29 Oct. 1520	..	..	..
17	,, .	,,	,,	,,	1520	..	27 (1176)	..
18	Low German	,,	,,	,,	1521	..	..	..

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[1] Places marked * are given only on the authority of Hase.

[2] The "Wurtzgertlein der andechtigen

Stadtbibl.), is quite a different book from the "Seelen Wurtzgärtlein,"

DIX B.

TRATED BY SPRINGINKLEE AND SCHÖN.

Libraries mentioned :—

Bamb.	= Bamberg, K. Bibliothek.
Berl. (K.K.)	= Berlin, K. Kupferstichkabinet.
Cop.	= Copenhagen, Royal Library.
Dresd.	= Dresden, K. Bibliothek.
Gött.	= Göttingen, Universitätsbibliothek.
Leipz.	= Leipzig, Universitätsbibliothek.
Lond.	= London, British Museum (P.B. = Printed Books, P.R. = Print-room).
Lond. (S.K.)	= London, S. Kensington (National Art Library).
Mainz	= Mainz, Stadtbibliothek.
Münch.	= München, Hof- und Staatsbibliothek.
Nürnb. (G.M.)	= Nürnberg, Germanisches Museum.
Wien	= Wien, K. K. Hofbibliothek.
Wolf.	= Wolfenbüttel, Herzogliche Bibliothek.

Panzer. Ann. Typ.	Panzer. D. Ann.	Weller.	Other Authorities.	Places in which copies exist.[1]	Illustrations predominating.
vii, 312. 294 vii, 457. 121	..	..	Weigel, 14132; Seidl., p. 29	Berl. (K.K.), Dresd., *Gott., Lond. (P.B.), *Mainz, Münch., Nürnb. (G.M.), Wien, *Wolf.	Springinklee I.
..	i, 387. 835	..	Weigel, 3502; Seidl., p. 30	Münch.	„
..	..	..	.. ..	Lond. (P.R., defective), Münch.	Schön.
vii, 317. 342	..	..	Weigel, 4889; Seidl., p. 30	Berl. (K.K.), *Leipz., Münch., St. Gallen.	Springinklee I.
..	..	..	Seidl., p. 30 . . .	Berl. (K.K.)	Schön
..	i, 412. 892	..	Ebert, 10292, 15291; Seidl., p. 31	Bamb., Cop. (on vellum), Dresd.	Springinklee II.
..	..	..	Nagl. Mon. ii, no. 1754, 1; Seidl., p. 31	?	Schön.
vii, 460. 142	..	..	Weigel, 8523; Seidl., p. 31	*Leipz., Lond. (P.B.) . .	Springinklee II.
..	..	..	Scheller's "Bücherkunde," 145, 583; Gutekunst's Kunst-Auktion, no. 58, Stuttgart, May 1903, no. 888 (bought in).	?	„
..	..	..	Weigel, 18347; Seidl., p. 32	?	„
vii, 461. 148	..	..	.. ..	Lond. (P.R.), Lond. (S.K.), Münch.	„
..	..	1193	Seidl., p. 32 . . .	Bamb., Dresd., *Gott., Münch.	„
vii, 323. 396	..	..	Thott, vii, 241. 206–208	?	?
vii, 462. 155	..	..	Seidl., p. 31 . . .	Berl. (K.K.), Wien. . .	Schön
..	..	..	.. ..	Nürnb. (G.M.) . . .	„
..	..	..	.. ..	Münch.	Springinklee II.
..	..	1401	.. ..	Bamb. (acc. to Weller; could not be found there, July 1902)	„ (?)
..	..	..	Seidl., p. 33 . . .	Berl. (K.K.)	„
..	..	..	.. ..	Lond. (P.B.)	„

übung," printed by Peypus, Nüremberg, 24 March, 1516 (Weller, 987, Suppl., p. 15; Berl. (K.K.), Nürnb.
the second title by which some of the German editions of the Hortulus are known.

APPENDIX C.

WOODCUTS BY HANS DÜRER AND HANS VON KULMBACH.

There is little doubt that these two artists drew on the wood, but no signed or otherwise authenticated woodcuts by either hand remain. Pending the publication of critical studies which may be expected from the pens of two competent writers at Vienna, I have judged it premature to head a section of this catalogue with either name.

The work of Albrecht Dürer's younger brother (b. 1490, d. after 1530) may be sought chiefly in the Nuremberg portion of the woodcuts designed for Maximilian. Dr. Giehlow attributes to him certain portions of the Triumphal Arch (*see* p. 318), and two groups of woodcuts in the Triumphal Procession, viz. the mounted standard-bearers, etc., nos. 57–88 in the 1796 edition, and the "Tross" or followers at the end. (*See* also pp. 309, 362.) The starting-point of our knowledge of Hans Dürer is the set of drawings by him in the Besançon portion of the so-called Prayer-book of Maximilian.[1]

For woodcuts provisionally attributed to Hans von Kulmbach (b. about 1475, d. 1522), *see* pp. 349, 353. Others justly ascribed to him are the two Judith cuts in "Der beschlossen gart des rosenkrantz marie," 1505, which are not by Dürer, viz. those on fol. 52 v. and 62 v. of pt. ii (repr. Hirth, nos. 639, 642). The distinction was recognised and pointed out to me by Dr. Dörnhöffer. I have shown in the *Burlington Magazine* that the monogram on a woodcut of St. John in Patmos (B. vii, 484, 1) is to be interpreted as the mark of the printer, Hans Knoblouch.

APPENDIX D.

WOODCUT ADDED DURING THE PRINTING OF THE CATALOGUE.

PART I.—DIVISION A.

A 80*.

ST. ELIZABETH OF HUNGARY.

St. Elizabeth, facing three-quarters l., wearing a robe, mantle and veil, with a single nimbus, walks to l., carrying three crowns in her r. hand, a long, pointed loaf in her l. hand. Outline, without hatching. Single border.

[60 × 44.] Good impression, with margin [2–3]. Printed in grey. Colours: grey, yellow, carmine, vermilion, pale green.

Purchased at Gutekunst's auction, no. 55, Stuttgart, May 1901 (no. 947). Probably Suabian; about 1470.?

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[1] Even these have been disputed. *See Repert. f. Kunstw.* xxvi, 328.

CORRECTIONS AND ADDITIONS.

P. 7, note 1, l. 10. The authenticity of the date has recently been maintained by M. Hymans in his essay, "L'estampe de 1418 et la validité de sa date" (extrait des *Bulletins de l'Académie royale de Belgique* (classe des Beaux-Arts), no. 1, janvier, 1903), which is accompanied by a reproduction of the copy, Schr. 116, at St. Gallen. The writer has hardly proved the antiquity of the woodcut, but he establishes the genuineness of the date, as it stands, and is able to find some analogies to the Virgin's costume and the folds of the drapery in paintings of the first half of the xv century, by Van Eyck, Conrad Witz, etc., and in the miniatures of the "Hours of Turin," executed in part before 1417. M. Bouchot ("Incunables," p. 104) also defends the date.

P. 28, *add* "An interesting example of the marked distinction between draughtsman and woodcutter at Nuremberg, at the end of the xv century, is afforded by the contract between Sebald Schreyer and Peter Danhauser for the publication of an illustrated work by the latter, entitled 'Archetypus triumphantis Romae,' which apparently was never printed; no copy, at least, is known to exist. The accounts for expenses incurred from 1493 to 1497 in connection with the illustrations include four separate kinds of payment: (1) for the first sketches on paper of the majority (217) of the figures, 9 florins odd; (2) for the planks ('pretter'), small and great, on which the figures were cut, paid to the joiner ('schreiner'), 9 fl. odd; (3) for drawing the figures on 233 large and 83 small planks, paid to the painters 37 fl. odd; (4) for cutting the figures on the 233 large and 83 small planks (the latter at half price), paid to Sebolt Gallenssdorfer, 'furmschneider,' 148 fl. odd. The contract and accounts, preserved in a Merkel MS. in the Germanic Museum, have been published in full in *Mitt. des Vereins für Gesch. der Stadt Nürnberg*, 1889, viii, 59–62."

P. 37, last line of note, *for* "This edition," etc., *read* "A copy of this edition was acquired by the British Museum in 1901. Another copy is in the Berlin Cabinet."

P. 38, fourteenth line from bottom, *for* "130" *read* "131."

P. 39, note, *for* "140" *read* "104."

P. 42, l. 11, *after* "51" *insert* "60."

P. 49, l. 1, *for* "it" *read* "𝔵."

P. 54 (end), *after* "broadsides" *add* "A copy of this Crucifixion occurs on the title-page of Geiler von Kaisersberg's "Passion," printed by Hans Schobser, Munich, 1516 (B.M.)."

P. 59, A 25, *add* "A smaller woodcut [135 × 95] of the same subject, but independent of A 25 in drawing, is reproduced in *Zeitschr. f. Bücherzeichen*, 1897, vii, 6, as a book-plate (?) of the Spital of the Holy Ghost at Berne. The woodcut has the Berne arms, and is ascribed to the year 1496, in which the Spital was consecrated after reconstruction."

P. 69 (end), *for* "Another impression," etc., *read* "Another cut from the same design, with ornamental extremities to the cross and different text, described by Schr., is in the Berlin Cabinet (repr. Heitz and Schreiber, 'Pestblätter d. xv. Jahrh.,' 1901, Taf. 1). The type used with the British Museum cut is that of Johann Otmar, of Augsburg, after 1500."

P. 72, A 46, third line from end, *for* "A 126" *read* "A 125."

P. 75, l. 4, *for* "63" *read* "62."

P. 80, A 60, *add* "Presented by W. Mitchell, Esq., 1895."

P. 86, description of A 72, "the arms of the Abbey of Ebrach." M. Bouchot has pointed out ("Un Ancêtre de la Gravure sur Bois," Paris, 1902, pp. xii, 6) that these are not the arms of Ebrach but of Clairvaux, the monastery founded by St. Bernard. This does not warrant the assumption that all woodcuts which bear those arms were produced at Clairvaux, Cîteaux, or any French Cistercian convent. They may be introduced as an emblem of St. Bernard. The present woodcut seems clearly to be German.

P. 90, A 78, *for* "London" *read* "Biddesden, near Andover."

P. 102, remarks on Schr. 1673, l. 10, *for* "p. 70" *read* "fol. 70"; *ibid.*, l. 24, *for* "Nos" *read* "nos." This woodcut is mentioned again on p. 248. I omitted to mention in my article in the Vienna *Jahrbuch* another impression of this woodcut (first edition, with "Nox" as at Vienna), which is inserted in Schedel's copy of the Nuremberg Chronicle, in the Munich library (Inc. c. a. 2918); *see Serapeum*, 1854, p. 149.

P. 102, note, ll. 6, 7, *for* "ain" *read* "am" (twice).

P. 108, A 111, *for* "London" *read* "Biddesden, near Andover."

P. 116, Schr. 1879, *for* "D 17" *read* "D 18."

P. 131, last line but one, *for* "rim" *read* "brim."

P. 132, remarks on A 134, l. 20, *for* "fragment" *read* "fragments."

P. 132, last line, *for* "D 8" *read* "D 9."

P. 157, note, ll. 4–6. This print seems fated to mislead all who write about it. I have to acknowledge that, after correcting some of the errors of my predecessors, I have myself fallen into no less serious a blunder. I misinterpreted the words of Mr. Gordon Duff when I quoted his authority for the statement that Mr. Rowbotham possessed the original print till 1896. Mr. Rowbotham, did, in fact, possess one of the forty (not twenty-five) facsimiles printed in 1820. It was an uncoloured copy, and the photograph sent by Mr. Rowbotham ought not, therefore, to have deceived me.

In the year following my supposed discovery, the true original came to light. It had always remained at Manchester. Mr. Nathan Hill, who found it on 15 September, 1818, on a stall in the Frankfort fair, gave it, shortly before his death in 1856, to Mr. F. R. Atkinson, of Oak House, Pendleton, Manchester, who died in 1901. It remains in the possession of Mr. Atkinson's representatives. It is accompanied by specimens, both coloured and uncoloured, of the facsimile, and by letters which supplement the correspondence preserved in the Bibliothèque Nationale. Mr. Hill wrote to M. Van Praet from Antwerp on 15 December, 1818, to announce his discovery, and to suggest that a lithographic facsimile should be made. Van Praet replied on 7 February, 1819, that he considered the new print to be by the same master as the St. Bernard. Hill noted in pencil on this letter, "Name of the engraver confirmed by his having engraved his patron St. Bernard." He also wrote, "Lithographier St. Bernard and my print, recommend Arnaut," and he seems to have replied to this effect on 21 August, 1819. Van Praet wrote on 19 November, 1820, acknowledging letters from Hill of 24 September and 30 October. "J'ai communiqué dans le temps à M. Duchesne le facsimilé de la gravure en bois dont vous avez eu la bonté de m'envoyer une épreuve. Ce connoisseur en estampes anciennes ne pense pas comme vous qu'elle est le produit de l'artiste qui a gravé le St. Bernard. Effectivement, en comparant ces deux gravures ensemble, on voit évidemment que cette dernière est par un graveur beaucoup plus habile." A note written by Delmotte, notary at Mons, in 1832, a copy of which, in Hill's hand, accompanies the print, says that forty copies of the facsimile were issued; they were numbered, certified and signed by Hill. Six copies were coloured in imitation of the print itself. Van Praet had a facsimile made of the St. Bernard at Paris; of this twenty-five copies were issued. Delmotte held the opinion that both prints were by the same master, and wrote a tract, "Facsimilé du Saint-Bernardin de 1454 et de la première estampe gravée sur bois avec nom de l'auteur." Typographie de Hoyois-Derely, libraire, Mons, 1833; 4to, of which only five copies are said to have been printed.

P. 157, note, l. 14, *omit* the words "supposed" and "in reality 1474." The facsimile recently published by M. Bouchot ("Les deux cents incunables," pl. 45, no. 86) proves that the earlier reading of the date is correct. *See* p. 83, note 2, of M. Bouchot's text.

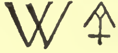
P. 158, l. 25, *for* "1474 (not 1454)," *read* "1454."

P. 177, *after* Schr. 2334, *add* "Another copy of B 7 [392 × 267], not described by Schr., was included in Gutekunst's auction no. 58, Stuttgart, May 1903, lot 703, with a reproduction in collotype. The most obvious difference is in the wood of the cross, which is veined, not dotted. This version is later than the two described by Schreiber, and fairly independent. It was acquired by the Dresden Cabinet."

P. 182, remarks on Schr. 2482, *for* "original" *read* "facsimile."

P. 183, remarks on B 13, l. 14, *after* "wood" *add* "In his 'Pestblätter des xv. Jahrhunderts,' Strassburg, 1901, Schreiber has correctly described the St. Sebastian and the St. Roch in this series as 'Flämischer Holzschnitt in Metallschnittmanier.'"

P. 185, at end of remarks on (6.) Schr. 2724, *add* "Repr. in Schr. 'Pestblätter,' Taf. 27."

P. 186, at end of remarks on (7.) Schr. 2728, *add* "Repr. in Schr. 'Pestblätter,' Taf. 10. The figure of the Saint is copied in reverse, with modifications, from the St. Quirinus of the Master , Lehrs 19, 'Pestblätter,' Taf. 35."

P. 200, remarks on B 30, *add* "Repr. in Schr. 'Pestblätter,' Taf. 14."

P. 224, l. 15, *for* "Weigendrucken" *read* "Wiegendrucken."

P. 253, *see* p. 565, additional note on p. 28.

P. 266, *after* "Doubtful Works" *add* "[LUCY, Saint, of Narni.] Spiritualium personarum feminei sexus facta admiratiōe digna. (Hölzel, Nuremberg, 1501.) 4to." The frontispiece is probably by Dürer, to whom I found it already attributed (in MS.) at Berlin. The same woodcut occurs in the German edition, also in the library.

P. 266, *after* "Bridget," etc., *add* "[MARY]. Der beschlossen gart des rosenkrantz marie. Printed for Ulrich Pinder, Nuremberg, 1505; fol." Two cuts illustrating the story of Judith (part ii, fol. 42 r., 44 r.) may be attributed to Dürer, the other two (fol. 52 v., 62 v.) to Hans von Kulmbach (*see* p. 564). Repr. in Hirth's "Bilderbuch," ii, 640, 641 (Dürer), 639, 642 (Kulmbach).

P. 268, no. 1a, *add* "This copy was used again in Mareschal's 1525 Vulgate entitled 'Biblia Magna.'"

P. 317, to the literature on the arch may now be added "C. Giehlow. 'Urkundenexegese zur Ehrenpforte Maximilians I.' (Sonderabdruck aus *Beiträge zur Kunstgeschichte, Franz Wickhoff gewidmet*), Wien, 1903." Dr. Giehlow works out Kölderer's share in the design, and makes it probable that the painting of the arch sent by Maximilian to his daughter (*see* p. 319) was the old design by Kölderer and not the new one by Dürer, whose innovations at first incurred the censure of the Emperor. Dr. Giehlow's essay contains a reproduction of the original figure of "Rudolf der streitpar," by Dürer (*see* p. 321).

P. 334, end of remarks on no. 140, *for* "is said to exist" *read* "exists." I saw this impression (framed) in 1903.

P. 336, seventh line from end. The full Latin text of the letter is published, with facsimiles of Dürer's sketches for the arms of Staiber and Stabius, in *Mitth. d. Ges. f. vervielf. Kunst*, Vienna, 1903, no. 3.

P. 350, no. 5, *add* "The Crucifixion of this series is in the Dresden Cabinet. Mary Magdalen embraces the cross. To l. Mary swoons, upheld by John; to r. are the centurion, mounted, and a man with high feathers on his hat, holding a sword in his l. hand. [248 × 172]."

P. 363, remarks on 35, l. 8, *after* "Cabinet" *add* "One of these impressions was included in Amsler and Ruthardt's sale, Berlin, 4 May, 1903, Catalogue 68, no. 774."

P. 382, nineteenth line from bottom, *for* "seventeen," "thirteen," *read* "nineteen," "fifteen."

P. 410, no. 79b. The copy was used in the Vulgates printed by J. Mareschal, Lyons, 1523, 1525, 1526 and 1527. This impression is from the 1527 edition. The mark seen here, with the initials I. M. added, forms Mareschal's device (Silvestre 136).

P. 426, remarks on 25, l. 7, *for* "woodcuts" *read* "woodcut."

P. 435, ll. 5, 8, *for* "Pekka" *read* "Pek"; l. 18, *add* "In May 1903 I found in the Print Cabinet of the Bohemian National Museum at Prague loose leaves from a Bohemian book, not yet identified, containing late impressions of eight of Springinklee's first Hortulus set, with this St. Wenceslaus and three other patrons of Bohemia, SS. Sigismund, Ludmilla and Vitus, also by Schön. The text printed on the back of the leaves contains prayers addressed to each saint."

P. 436, end of note on no. 33, *add* "A copy of this border, by the monogrammist G. S., 1549, is described by Nagler, Mon. iii, no. 350. The copy, which measures 287 × 187 mm., was first used in the folio Bohemian Bible of 1549, which I have seen in the university library at Prague. Nagler mentions a Bible of 1570 which also contains it."

P. 438, l. 7, *after* "at all," *add* "This, however, is a mistake. The cards in question are from the Flötner pack, Courboin, no. 1570, in which the deuce of leaves reproduced on pl. iv. bis is wrongly included."

P. 463, note on no. 111, *for* "I have seen no other impression," *read* "There is another impression in the Dresden Cabinet."

P. 465, note on no. 115. A fourth member of this series of female saints, St. Ursula [299 × 217], is at Berlin, where a second impression of the St. Antony is also preserved.

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Catalogue of early German and Flemish woodcuts

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